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Straus Art Brings Total Of 4,175,000 Francs

Highest Price Realized at Galerie Petit Was 500,000 Francs for a Drawing by Fragonard. La Tour Pastel Next

PARIS.—The sale of modern paintings, watercolors, pastels, drawings and sculptures of M. Emile Straus' collection on June 3rd and 4th in the Galerie Petit brought a grand total of 4,175,000 francs. It attracted collectors from all parts of the world and was the occasion of keen bidding, reports *The New York Herald of Paris*. There were seventy-nine lots in the first day's sale which produced a total of 3,264,650 francs.

The following were among the more remarkable prices: "Danaé," drawing by Fragonard, 500,000 francs (the experts demanded 300,000 francs); La Tour's pastel, "Masque de Voltaire," 245,000 francs (M. Wildenstein); "Bras de Seine, près Giverny, à l'Aurore," by Monet, 265,000 francs; "L'Inondation," by Monet, 203,000 francs; still life by Monet, 281,000 francs; "Deux Tigres de Bengale," watercolor, by Barye, 50,000; "Le Défenseur à la Barre," in India ink, by Daumier, 150,000 francs; "Vieille Rue à Rouen," watercolor, by Jongkind, 25,200 francs; "Jeune Paysanne Revenant de la Moisson," pastel, by Millet, 18,000 francs; "Le Soir et la Douleur," a fine watercolor, by Moreau, 51,000 francs; pastel portrait of a young woman, by Renoir, 60,000 francs.

The works of Boudin, which are usually seen in all important collections at present, were again much in demand on June 3rd. "Trouville, l'Heure du Bain," brought 132,000 francs; "Sur la Plage de Trouville," 148,000 francs; "Plage de Trouville: la Gouvernante," 42,000 francs; "Après-midi Ensoleillé sur la Plage de Trouville," 30,000 francs; "La Touche à Marée Basse," 41,000 francs; "Le Port de Trouville, sur la Touques," 43,000 francs; "La Sortie des Barques à Saint-Waast," 70,100 francs.

A very pretty drawing by Lancret, "Etude de Deux Jeunes Femmes," attained 95,000 francs. Some old pictures by Boucher, Lagrénée, Os and Vernet also brought interesting prices.

The second day's sale, on June 4th, brought a total of 910,350 francs and the bidding was as animated as on the first day. The second part consisted of art objects, furniture and fine tapestries.

There was keen competition for the terra cotta. Among the most important pieces were: two small groups of Louis XV's time, which brought 25,000 francs; a small Louis XVI bust, 15,100 francs; a statuette by Chinard, 12,500 francs; two bas-reliefs by Clodion, 10,500 and 25,000 francs respectively; a statuette of a vestal by Marin, 43,000 francs and another by Marin representing a young woman standing, 160,000 francs. A small wax bas-relief, by Clodion, attained 19,100 francs and a white marble statuette, signed N. F. Gillet, 28,000 francs.

The art objects included a clock in gilt bronze and white marble, signed Cachard, which reached 10,000 francs. Collectors seemed eager to acquire the furniture. A Louis XVI bergère armchair brought 15,100 francs; four Louis XVI armchairs covered with Aubusson tapestry, 10,500 francs; five armchairs in carved and gilt wood covered with Aubusson tapestry, of Louis XVI's time, 20,600 francs; two Louis XV bergères armchairs covered with flowered material, 13,200 francs; four armchairs with curved legs, of Louis XV's time, 17,000 francs; and a small XVIIIth century screen, 10,200 francs.

To conclude the sale the Louis XV Aubusson tapestries were put up and attained the following prices: "Le Tir é l'Arc," 54,800 francs; "Le Jeu de la



PORTRAIT OF A WOMAN

Dr. August L. Mayer announces the purchase of this picture
by Jules Bache from Sir Joseph Duveen

By ALBRECHT DÜRER

TWO GREEK STATUES FOUND AT LECCE

ROME.—Two magnificent marble statues of a girl and a youth attributed to a Greek artist of the IVth century B.C. are among important archaeological discoveries made at Lecce, in the province of Apulia, where some old houses have been pulled down to make room for new buildings, according to a London *Daily Express* correspondent.

The statues, with some columns of Roman marble, were discovered at a depth of twelve feet. Large stone blocks disposed in a circle, which were also found, have induced Professor Mariano, the local archaeological inspector, to believe that they are the ruins of a Greek theatre flourishing long before the Roman Empire.

Lecce, the ancient Lupiae Civitas, was a prominent city in the Greek civilization of Southern Italy.

Main Chaude," 55,000 francs; "Le Marchand de Plaisir," 31,900 francs; "L'Escalette," 34,100 francs.

During the sale a person present having expressed doubt about the authenticity of one of the pieces of furniture, the executor of M. Emile Straus' will withdrew the lot from the sale.

Bache Buys Durer Portrait From Duveen

The purchase by Mr. Jules Bache of a portrait of a woman by Albrecht Dürer has been announced in an article by August L. Mayer in the current *Pantheon*. The painting has been in Mr. Bache's New York residence for some months but its purchase had not previously been made public.

According to Dr. Mayer, who is, we believe, the first expert to publish the picture, it dates from the period of Dürer's Venetian residence, 1505-1507. It was, he says, long in the possession of a German princely family from whom it was bought by Duveen Brothers. It is painted on wood and, still according to Dr. Mayer, is in a somewhat impaired condition. The portrait is half size and as was rare with Dürer at this time, includes one hand. It is signed with Dürer's initials and dated 1506. The lady portrayed in the Bache picture, Dr. Mayer says further, reveals a pronounced Italian type and it may be assumed that she was a courtesan.

Duveen Brothers in New York deny that the sale has been made. Sir Joseph Duveen is now in Europe.

NATIONAL GALLERY SPENDS \$1,000,000

LONDON.—Two world famous art masterpieces have been acquired for the National Gallery at a cost of \$1,060,000, it was announced by the trustees on June 11th, according to a cable to *The New York Times*. They are Titian's family group known as the Cornaro Titian which the gallery bought from the Duke of Northumberland for \$610,000, and the Great Wilton Diptych painted by an unknown genius about the end of the XIVth century and bought for the nation from the Earl of Pembroke at a cost of \$450,000.

Acquisition of these two paintings was made possible by private benefactors, who contributed half of the cost with the government furnishing the other half. Samuel Courtauld, head of the great artificial silk firm, gave \$100,000 for each of the paintings, while Lord Rothermere and F. C. Stoop gave \$50,000 for the Diptych. Sir Joseph Duveen gave \$80,000 toward the purchase price of the Titian with various national art funds and a government grant completing the gift.

The London public had its first chance to see the new art treasures at the National Gallery.

Summary Of The Events Of The Past Season

Many Deaths Recorded During 1928-29 of Men Prominent in The Art World. Museums Benefit Largely from Gifts

The following summary of the news events of the past art season naturally stresses American affairs but also includes those of international importance. It will be noted with sorrow that an unusual number of men who had been leaders in various field of art have died within the year; collectors, scholars, museum officials and art dealers. The art world has suffered great loss.

The brighter side of the picture includes evidence of increased museum activity and notable additions to public and private collections. No mention is made here of the many important exhibitions in the New York galleries nor of the major events in the New York auctions since these have already been chronicled in recent issues.

OCTOBER

Death of Samuel L. Sherer, Director of the City Art Museum of St. Louis. Death of Franz von Stuck, famous Munich artist.

Boston Museum acquires fine prints from the Saxony collection. Blumenthal's give million to Metropolitan Museum.

Arthur U. Pope buys Emperor's Carpet for Mrs. Edith Rockefeller McCormick. Famous Sustermann's portrait sold by Knoedler to American collector.

Vermeer's "Allegory of the New Testament," sold to Colonel Michael Friedsam by the Kleinberger Galleries. Sale of Six collection in Amsterdam brings over \$900,000.

NOVEMBER

Derain's "Portrait of a Dancer" sold to Duncan Phillips by the De Hauke Galleries. Death of Sir Frank Dicksee, President of the Royal Academy.

Three of the four Duccio panels from the Benson collection bought by John D. Rockefeller, Jr., and Clarence Mackay from Sir Joseph Duveen. Boston Museum of Fine Arts opens new Decorative Arts Wing.

Nemes sale takes place in Amsterdam. Soviet sale at Lepke's in Berlin brings about three million marks. Holbein's "Portrait of Edward VI" bought by Jules Bache from Sir Joseph Duveen.

Loan exhibition of Gothic Art at the Detroit Museum. Walter Pach publishes "Ananias".

DECEMBER

Forgery discovered in American museums and private collections.

Simpson collection of American art given to Philadelphia Museum. \$150,000 willed to Boston Museum by George Nixon Black.

De la Faille attacks thirty Van Gogh's, including "Self Portrait" in Chester Dale collection.

Charles H. Worcester of Chicago purchases "Blue Madonna" by Jacobello di Bonomo from the E. and A. Silberman Galleries.

Sale of Pissarro collection in Paris bring 3,371,000 francs. Rare early XVth century bishop's stall acquired by Cleveland Museum.

"French Comedians" by Watteau, purchased by Jules Bache from Sir Joseph Duveen.

"Cowper Madonna" by Raphael bought (Continued on page 2)

Summary of News Events of the 1928-1929 Art Season

(Continued from page 1)

by Andrew W. Mellon from Sir Joseph Duveen.

Van Dyck's "Portrait of a Man in Armor" sold to prominent Cincinnati collector by John Levy Galleries.

Death of Bashford Dean, formerly curator of arms and armor at the Metropolitan Museum.

News reaches New York of the death of Arthur B. Davies in Italy on October 24th.

Sixteen of the finest works in American collections sent to the great Dutch exhibition at Burlington House.

JANUARY

Joseph Durand-Ruel dies in Paris. Van Gogh dispute investigated by Berlin police.

Death of Mrs. H. O. Havemeyer, great art collector.

Burgundian portal and Catalonian cloister given to Pennsylvania Museum.

Havemeyer art collection given to Metropolitan Museum.

Loan Exhibition of Old Masters at Chicago Art Institute.

Hartford Museum acquires fragment of Fra Angelico panel.

Death of D. C. Noorian, art dealer.

Emil Fuchs, well known sculptor, dies. Great Exhibition of Masterpieces of Dutch Painting opens in London.

Clarence H. Mackay elected trustee of the Metropolitan Museum to succeed Bashford Dean.

Proposed duty on foreign art brought into America stirs art world.

FEBRUARY

Large showing of Chinese art in Berlin. Cleveland Museum acquires XIVth century ivory Virgin and Child, formerly in the Spitzer collection.

Cleveland Museum buys Assyrian relief from the Wade fund.

Ogden Mills leaves \$100,000 to the Metropolitan Museum.

Death of Judge William Brownell Sanders, first president of the Cleveland Museum and honorary vice-president of the American Federation of Arts.

Trial of the sensational libel suit brought by Mme. Andre Hahn against Sir Joseph Duveen for his statements concerning "La Belle Ferronniere."

Meyric Rogers appointed Director of the City Art Museum of St. Louis.

"The Saving of Hippo" by Bernardino Fungai sold to Mr. and Mrs. Edward A. Faust of St. Louis by the Wildenstein Galleries.

El Greco's "Christ in the House of Simon" sold to an American collector by the Durand-Ruel Galleries.

MARCH

Burchard Galleries open in New York. Wilhelm von Bode, great connoisseur and scholar dies in Berlin.

Hahn-Duveen trial ends in disagreement. Sale of Portland vase announced by Christie's.

Duveen appointed trustee of National Gallery.

Baron de Casson, armor expert, dies. "Madonna and Child" by Tiepolo given to Detroit Institute of Arts by Mr. and Mrs. Charles T. Fisher.

Impressionists take their place in the Louvre.

APRIL

Portrait of Duchess-Countess of Sutherland sold by Howard Young Galleries to Mr. Lawrence T. Fisher of Detroit disputed by experts.

Detroit Museum holds great Van Dyck loan exhibition.

Venetian Gothic room given to Pennsylvania Museum.

"Les Joueurs de Quilles" by de Hoogh acquired by the City Art Museum of St. Louis from the Wildenstein Galleries.

Metropolitan gets \$17,305,594 from the Munsey estate.

Death of Stewart Culin of the Brooklyn Museum.

Robert Benson, art patron dies.

Death of A. H. Buttery, well known restorer.

Early XVIIth century Dutch room given to Pennsylvania Museum.

MAY

Howard Young buys Romney portrait from Duke of Sutherland to replace disputed picture sold to Mr. Lawrence T. Fisher of Detroit.

Portland vase withdrawn from Christie sale.

Louis XVI period room given to Pennsylvania Museum.

Portrait of Judith Leyster by Frans Hals sold by Ehrich Galleries to well known Washington, D. C. collector.

Death of Charles Grafly, well known American sculptor.

Death of John C. Huffington, marine painter.

Knoedler pays record price of £15,225 at Puttick and Simpson sale in London for Gainsborough portrait of Colonel Nugent.

American paintings from the Gellatly collection given to National Gallery in Washington.

Metropolitan Museum announces new wing for Havemeyer collection.

Carnegie Announces Jurors for

Next International Exhibition

PITTSBURGH.—Three distinguished European artists will visit Pittsburgh in September to serve on the Jury of Award for the Twenty-eighth Carnegie Institute International. They are André Dunoyer de Segonzac, of Paris; Vivian Forbes, of London; and Wladyslaw Jarocki, of Cracow. The names of the three Americans who will act with them will be announced later.

Particular interest will center on the Jury of Award for this year because for the first time the Albert C. Lehman Prize and Purchase Fund will be offered. This prize is a cash award of \$2,000 to the artist of the best painting in the Exhibition available for purchase. The prize also takes with it a guarantee to purchase for Albert C. Lehman the painting at its list price up to \$10,000. In ad-

dition to the Lehman award, the usual Carnegie Institute prizes will be offered, and one by the Garden Club of Allegheny County for the best painting of a garden or flowers.

The Jury of Award will meet in Pittsburgh on September 24th. The International will open on Founder's Day, October 17th, and continue through December 8th.

CHANGE IN ART NEWS TELEPHONES

New telephone numbers have just been given THE ART NEWS to replace Plaza 1295 and 1296. The new numbers are Plaza 5067, 5068, 5069 and 5070.

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**Mr. and Mrs. Frankel
Will Spend Summer
In Europe**

Mr. S. W. Frankel, owner and publisher of THE ART NEWS, accompanied by Mrs. Frankel will sail for Europe on the *Olympic* on June 28th. They plan to spend most of the summer in England and Europe and, after a sojourn in London, will visit Paris, Berlin, Munich and Vienna. It is probable that they will remain abroad until the New York art season opens in the autumn.

**GAUDENS HONORED
BY BELGIANS**

PITTSBURGH.—Announcement was made at the Carnegie Institute on June 10th that Homer Saint-Gaudens, Director of Fine Arts, had been made a Chevalier of the Order of Leopold by Albert, King of the Belgians, in recognition of his service to art.

The order which was conferred on Mr. Saint-Gaudens was instituted in 1832 by King Leopold I. Originally it was bestowed for bravery in battle, but more recently it has been conferred on civilians to reward services rendered to the King, or as a mark of his personal approbation.

This is the third decoration that has been conferred on Mr. Saint-Gaudens in the past two years. In 1927 he was made a Knight of the Legion of Honor by the President of the French Republic, and last year the King of Italy made him an Officer of the Crown of Italy.

Mr. Saint-Gaudens is now in Europe assembling paintings for the Twenty-eighth International which will open at the Carnegie Institute next October. He will sail very shortly for the United States.

**NEW MUSEUM
OPENED IN PARMA**

PARMA.—Parma has just opened the Museum of the Royal Institute of Art in the presence of various authorities, whose visit to the different rooms was guided by the Director, Professor Marussig, who is responsible for the collection of the many valuable works of art to be seen there.

The majority of the works belong to the period from 1700 to 1800, and are by Italian and French members of the Ducal and Royal Academies, brought together as a result of European competitions offered by this Academy. They include precious prints, valuable maps and objects inherited from the Ducal Court, such as pieces of furniture, printing presses and engravings from the Royal printing works of Giovanbattista Bodoni, and from the workshop of Paolo Toschi, which was situated in the Institute building.

There are five rooms in the Institute, the first of which contains principally works of sculpture. There are examples by Giovanbattista Boudard, Lorenzo Guyard, Agostino Ferrarini and Gaetano Callani, author of the caryatides in the Sala of the Royal Palace in Milan.

The second room contains a number of works by the sculptor Lorenzo Bartolini, who lived a long time in Parma for the execution of the sepulchral monument to Count Neipperg, the friend of Maria Louisa. There are various portrait busts, and on the walls are drawings and plans with illustrious signatures belonging to the XVIIth century.

In another room are paintings attributed to Pannini, to Boccaccio and Drugmann, and some very good copies of Raphael, Titian and Velasquez. In the center is the marble "San Giovanni," attributed to Giuliano Mozzani, pupil of Bernini, and two original groups in clay by Agostino Ferrari and Giovanni Chierici. The cabinet of prints is especially interesting on account of its collection relating to Parma and the Duchy. The earliest of these designs is by Petiot, engraved by the most noted engravers of Parma of that period, representing the chapel and the palace of Colorno, the

statues, the decorations, the special constructions, and the costumes for tournaments and memorable festivals in the Ducal gardens.

In the last room, dedicated to Paolo Toschi, besides a notable collection of etchings and prints, there have been assembled the presses of the celebrated en-

graver who was the master of the great Italian and foreign engravers of his time. These are machines which date from the end of the XVIIth century. Another precious press which has been reconstructed belongs to a period between 1580 and 1600 and is in a perfect state of preservation.

**PRIZES AWARDED IN
DESIGN COMPETITION**

Three New York University students in the College of Fine Arts won the awards for the best designs in the furnishing of a model house at Radburn, The Town for the Motor Age, which were formally presented on June 11th at 18 East 48th Street, New York City, at the offices of the City Housing Corporation, a limited dividend company, which sponsored the competition in Decorative Art and Arrangement.



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Venice to Hold Large Exhibition of XVIIIth Century Italian Art

VENICE.—Visitors to Venice this summer will have an exceptional treat offered them, besides the many riches which that city already possesses, in the shape of a XVIIIth century exhibition. It is under the special patronage and direction of Prince Umberto, the heir to the Italian throne, and his brother-in-law, the Prince of Hesse. Both of these young men, particularly the former, are enthusiastic lovers of art and the history of Italy and they are arranging for this exhibition with the greatest care and perfect understanding of what they wish to accomplish.

Part of the show will be taken up with a remarkable loan collection of Venetian works sent from various countries. The principal galleries of Europe will contribute and many famous works, long since exiles from the Lagoons will return home for a visit. Among these will be the celebrated "Concert of Ladies in Honour of the Counts of the North," one of the masterpieces of Francesco Guardi, which the Pinacoteca of Munich

regards as one of its chief treasures, and which represents in an exquisite manner a delightful scene of Venetian life. This is the first time that this picture has returned to Italy for it has in fact, never before been moved from the Munich gallery since it was first placed there.

The Provincial Museum of Hanover is to contribute the large picture of Giampaolo Pannini, representing "Piazza Navona Inundated," a very interesting work which the Italian public did not have a chance of seeing in the great XVIIth century exhibition held in Palazzo Pitti in Florence in 1922. The Dresden Gallery will send two magnificent canvases by Bernardo Bellotto, grandson of Canaletto, one of the most illustrious landscape artists of his time, who painted a great deal in foreign countries, particularly in Saxony. Of his work Dresden is to lend "The Piazza of the New Market in Dresden," and the "Tower and Church of the Cross," the most important works of his in its possession. Dresden will further enrich the Venetian show with the interesting



"Through the Woods" by W. Granville Smith, N.A.
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STRANSKY ACQUIRES FAMOUS RENOIR SELF PORTRAIT

Mr. Josef Stransky of the Wildenstein Galleries has just acquired for his private collection the celebrated "Self Portrait" by Renoir, formerly owned by Ambroise Vollard. The price paid for this painting has not been disclosed, but it is understood to be high.

"Young Herald with Banner," by Piazzetta.

Stuttgart will contribute a group of Tiepolo designs, very rare and valuable, while others by the same master will come from the gallery of Hans Wendland of Lugano. The English collector, Sir Robert Witt, has promised a group of designs by Canaletto, and King George of England has offered to send several treasures, among them some Canalettos.

The show will not only include many remarkable Venetian pictures, but all sorts of objects, treasures of art, costumes, jewels, ornaments and reliques of the past, in short everything which will serve to bring back a vivid picture of the gay and brilliant period when Venice danced and plotted her time away and was the rendezvous for the elegant and frivolous and the beauty loving from all of Italy and of Europe.

Minassian Gives Early Persian Manuscripts to Library of Congress

Abrar," or "Rosary of the Pious," one part of which contains the story, told by Sadi, of Abraham and the Fire Worshipper.

There are also among these interesting documents a manuscript copy of the Shabu, the poetical work apparently of Prince Mirza Nured-Din, son of Mirza Khan Bakhtiyar, written in Persian small hand in the XVIth century; one of the Book of Isharat, an Arabian treatise on philosophy, by Abdullah Ibn Mehmed Emin, written in Persian in the XVIII century, and one of the Munsha'ati Nisi, in the original binding, probably of the XVIIth century. It contains letters and sketches of Turkish literary men.

A series of beautifully decorated panels contains, in manuscript, quotations attributed to Ali, Haji Yadigan, Sadi, Mohammed Bin Dost Mohammed and Mehdii.

Mr. Minassian's gift affords much material illustrative of Persian calligraphy, as in the leaves from different manuscript copies of the Koran. One, written in Cufic, dating in the Xth to XIIth century, was transcribed by a Sunni calligrapher.

Other specimens, also in Cufic, include one written in the Fatimid period; a leaf from the first Sura, of the XIIth or XIVth century, in the early Riga style; a part of the Koran, written in the early XIVth century in the early Magribi style; a leaf written in the XIVth century in the developed Riga style, five lines to a page; two leaves written in North Africa in the XVth century in the Magribi style, three lines to a page; and a leaf from the first Sura, written in the XVIth century in superb Naskh.

Besides these specimens there are a panel bearing the Shikasteh writing of Abdul Majid, two panels of artistic Riga in praise of Ali, the son-in-law of Mohammed, and one of his successors; another panel of prose and poetry, written in the Shikasteh style, refined to the degree to which it was carried in the XVIIth century, and a tablet in the Nastaliq of the celebrated calligrapher, Matek, the text of which affirms that "a stone is better than a head that has no sense of worship."

EDGAR WORCH EUROPEAN ANTIQUITIES CHINESE WORKS OF ART

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Bassano and Moroni Are Given To Detroit Institute of Arts

By WALTER HEIL

In the *Bulletin of the Detroit Institute of Arts* DETROIT.—It is a question whether the title "Venetian Paintings" is quite warranted, as neither of the two masters who painted the pictures recently given to the Detroit Museum was born or lived in the City of the Lagoons. Both, however, were not only—politically speaking—subjects of the Venetian Republic, but also in their art so overwhelmingly influenced by the glorious models set by the capital, then at the zenith of its cultural and artistic growth, that the denomination "Venetian" seems more appropriate than the rather vague one, "North Italian."

Compared as artistic personalities, the two masters, Giacomo Bassano and Giovanni Battista Moroni, though almost exact contemporaries, and with the currents of their art directed toward the same pole, are as different from each other as are in their outward appearance the two paintings, one being a hasty sketch for a large figure picture, the other a finished and carefully executed portrait.

In the case of the little sketch representing "The Birth of Love," presented to the Museum by Mr. A. E. Silberman of Vienna and New York, the attribution to Giacomo Bassano must be taken with a "grain of salt," although no other author's name seems to be possible for it. Giacomo da Ponte, called Bassano, born in Bassano near Venice between 1510 and 1515, was the fortunate father of four sons who, likewise painters, in the later period of their father's career (to which our picture undoubtedly belongs) worked under his guidance in closest collaboration. There are instances recorded where one of the five made the first design of a composition, the second a sketch in oil, the third executed the work, the fourth made corrections and modifications, while the fifth eventually made copies or replicas. Even the names on signed works give no definite proof of their respective authorship, since not only were paintings obviously done in the workshop given the signature of the father and head master, but also many of those for which one of the sons had received the commission were executed with the father's help, as for instance in the case of Francesco Bassano who called his father to Venice to assist him in his work in the palace of the doges. Thus, so far as unsigned works are concerned, which do not belong either to the early period of Giacomo or to a time considerably after his death in 1592, when some of the sons had established themselves as independent artists with more pronounced characteristics of their own, it is hardly possible to give any more precise attribution than "workshop of Giacomo Bassano."

There is, however, no doubt that Giacomo was the most important artist of the family and really responsible for the "Bassano style"; so that, after all, the attribution given to our little canvas is, from this less literal viewpoint, quite justified. As to Giacomo Bassano's art, he was at first the pupil of his father Francesco, an able though not very important painter in the style of Montagna. He then went to Venice, where he was greatly influenced by Titian and later by Tintoretto. Characteristic of him is his predilection for many-figured scenes of domestic and country life. He is in fact one of the first genre painters known in the history of art. Even in his altarpieces and other sacred subjects these genre-like features, in the form of comparatively large figures of men and animals not connected with the story to be pictured, often dominate the canvas to such an extent that the real scene, enacted by tiny figures in the background, becomes scarcely distinguishable. His special merits are his exquisite and luminous color, his clever mastery of the problems of "picturesque" lighting, and his bold and spirited brushwork. Our little canvas, in spite of its character as a sketch done without any pretensions, in hasty and nervous strokes, fully reveals all of these qualities. One word more might be said about the subject. It is a question whether these four women grouped under a tent, busying themselves with a baby whom one of them holds on her lap, may not represent the daughter of Pharaoh and her companions who have found the little Moses. The willow basket at the left would confirm this hypothesis. It is, in fact, only the little cupid flying at the right and strewing flowers which caused us—tentatively—to label the painting, *The Birth of Love*. Further research might lead to the discovery of the executed piece, thus enabling us to establish the meaning of the scene more definitely.

Giovanni Battista Moroni, who painted

the portrait which has come to the Museum recently as the generous gift of Mr. Howard Young, was, as we have said, a contemporary of Giacomo Bassano. He was born about 1520 in a village near Bergamo and died in 1578 in Brescia after he had spent practically all of his life in this city. He was a pupil of Moretto, the great Renaissance painter of Brescia, and as such formed under the indirect influence of Giorgione and the other leading Venetians. But somehow he is less "Venetian" than nearly all the other painters of the "terra firma." His comparatively sharp and precise drawing as well as his cool and subdued colors, clearly distinguish Moroni from all the Titianesque painters. He is—one is almost inclined to say—only a portrait painter, as his altarpieces are rare and compared with his portraits of far inferior quality, unless, as in some instances, they are partly redeemed by the portrait-like treatment of some of the heads. Invention was not the strong point of this master, who seems helpless once the model fails him. His gift of keen observation, on the other hand, and his masterly draughtsmanship, enabled him to produce excellent likenesses. His portraits, appealing in their unpretentious simplicity of pose, are utterly convincing as individual likenesses, though never raised into types or ennobled by the spirit of genius, like those of Titian. There is something of a photographic truthfulness to life about them, which fact at once explains their merit as well

BROOKLYN MUSEUM HOLDS GROUP SHOW

On June 1st the Brooklyn Museum opened a group exhibition of paintings, sculpture and drawings by American and foreign artists, which will remain on view there until October 1st. The international character of the showing is indicated by the list of exhibiting artists which follows: Harriet Blackstone, United States; Kenneth Frazier, United States; Arthur C. Goodwin, United States; Hans von Hayek, Germany; Berta de Hellebranth, Hungary; Elena de Hellebranth, Hungary; Fritz Herpfer, Germany; Malvina Hoffman, United States; Frank Horowitz, Russia; Koohoo Ishii, Japan; C. A. Korthaus, Germany; Bessie Lasky, United States; Jean-Julien Lemordant, France; Ernst Liebermann, Germany; Edward Michael McKey, United States; Fausta Vittoria Mengarini, Italy; Ugo Mochi, Italy; Hans Neumann, Germany; Israel Paldi, Palestine; Roland Rolando, Germany; Rubin, Palestine; Rudolf Scheffler, Germany; Kwei Teng, China; Lajos Tihanyi, Hungary; Isabel Whitney, United States; Angel Zarraga, Mexico.

as their shortcomings. Our portrait, of a sympathetic but not very interesting looking young man, is a perfect example of Moroni's art, which somehow reminds us of the cool and straightforward "bourgeois" portraiture of some of the Dutch masters of the XVIth century.

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EXHIBITIONS AT CLEVELAND MUSEUM

CLEVELAND.—The comfortable sum of \$17,784.65 was realized on sales from the Eleventh Annual Exhibition of Work by Cleveland Artists and Craftsmen which closed June 2nd at the Cleveland Museum of Art. The total of sales since this annual event was inaugurated is now brought up to \$115,873.25.

Gratifying as this is from a financial standpoint, there is even greater cause for satisfaction in the increased regard and appreciation for art of which these purchases give evidence. That the Cleveland public purchases the works of local artists in such numbers indicates a truly deep seated love of art. Sixty-eight artists benefitted by these sales which involved 170 individual objects.

Following the showing of Cleveland work, an exhibition of Contemporary American Painting was opened on Thursday evening, June 6th, with a reception and private view for Museum members and entrants. This is the ninth of these shows, in which thirty canvases by Cleveland artists are hung with sixty by leading painters of the country.

On the following day, a collection of native African art was placed on exhibition. It consists of wood sculpture, mostly in the form of fetishes, of pottery, textiles, musical instruments and other objects on which the natives of Africa have lavished their artistic skill.

In these primitive works of art is seen the source of much that is being done today by the modernists, and one recognizes the vitality and directness of appeal that have captured their imagination and lured them away from their sophisticated environment to seek inspiration from aboriginal sources.

Both exhibitions will remain through the first week of July.

JUNE EXHIBITIONS IN BALTIMORE

BALTIMORE.—Fourteen paintings are included in the collection of Dutch Barbizon and Impressionist paintings lent the Baltimore Museum of Art for its June exhibition by Mr. and Mrs. Abraham Eisenberg. They include a "Portrait of a Man" by Rembrandt, "The Sewing Girl" by Israels, "The Happy Family" by Mauve, all of the Dutch School; Millet's "Shepherdess and Her Flock," Daubigny's "On the Oise," a forest landscape by Diaz, a landscape and cattle by Troyon, a land-

Knoedler's Show American Art in Chicago

Knoedler and Company in Chicago are to hold an exhibition of contemporary American paintings through the summer. About thirty pictures by prominent painters have been sent from New York. Among those who will be represented are Childe Hassam, "Moonlight, Isle of Shoals"; Charles Hawthorne, "Boy with Fish"; Eugene Speicher, "Carmeline"; George Luks, "Lola"; Gari Melchers, "Young Mother"; John Noble, "Family Picnic"; Edward Bruce, "Tuscan Landscape"; Max Kuehne, Eugene Higgins, Leon Kroll, Dines Carlsen, Emil Carlsen, John Carroll, Guy Wiggins, Sidney Dickenson, Jonas Lie, Robert Spencer, John Younghunter and the late Arthur B. Davies.

scape by Dupre, "Landscape with Sheep" by Jacque, all of the Barbizon School; J. J. Henner's "The Red Shawl," French 1829-1925; Monet's "Charming Cross Bridge and Parliament Building" and "Waterloo Bridge and Factories"; Renoir's "Child with Hoop"; Impressionists. In addition to these Mr. and Mrs. Eisenberg's loan includes a "Sunset" by the celebrated American artist, Ralph Blakelock, whose death in 1919 was followed by a great demand for his pictures among collectors.

Other features of the Museum's June exhibition will be a group of paintings by the faculty of the Grand Central School in New York, Fifty Prints of the Year, and a piece of sculpture, "Saul on the Damascus Road," by Carl Milles, a Swedish artist sculptor who has not before exhibited in this city. This work is a sketch in bronze for a heroic statue and was sent especially to the United States from Sweden for exhibition at the Museum.

The large allegorical figures in relief modeled by Adolph Weinman of New York for the pediment of the Museum entrance are now being put into position.

There has just been added to the works on exhibition at the Museum a collection of rare Chinese ceramics belonging to Diedrich Abbes of New York which have been lent indefinitely by him after having been on exhibition at the Friends of Art for some time. They are located in the Sculpture Court.

CAHEN COLLECTION BRINGS HIGH PRICES

PARIS.—Remarkably high prices for modern pictures were received at the sale in Paris of the Gustave Cahen collection, which realized 3,206,360 francs (£25,650) on May 26th. An American

collector paid 345,000 francs (£2,760) for a "Portrait de Jeune Femme" by Courbet, while the pictures by Boudin, "La Plage de Trouville," "Régate et Fête sur la Plage de Trouville," and "Concert au Casino de Deauville," fetched 325,000 francs (£2,600), 205,000 francs (£1,640), and 160,000 francs (£1,280) respectively. All these prices

were very considerably in excess of experts' previous valuations.

A Renoir, "Le Poirier d'Angleterre," was sold for 320,000 francs (£2,560), while 260,000 francs (£2,080) was paid for Claude Monet's "La Femme à l'Ômbrelle Verte," and 110,000 francs (£880) for his "Barques de Pêche devant les Falaises d'Etretat."

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N. Y. U. ART SCHOOL OPENED AT LOUVRE

PARIS.—The New York University College of Fine Arts at the Ecole du Louvre held its opening exercises on June 1st at the Louvre, according to *The New York Herald* of Paris. After the opening prayer by Dean Frederick W. Beekman, General Charles H. Sherrill gave an outline of the plans for the coming term.

New York University is the first to give regular credits in America for work done here. This is done also in the courses given at Munich and at Berlin. Students in other institutions including the Universities of Michigan and of Texas, which recognize New York University credits enjoy the same privileges.

During the coming season, according to General Sherrill, 1,223 students will participate in these courses.

The French Government was represented by M. André François-Poncet, Under-Secretary of State for Fine Arts. In his address he declared that American participation in the war had a value that did not end with war. "With all their qualities," he said, "the French are rather backward in some ways. They follow routine and tradition too much and Americans are teaching them something in the most effective methods of carrying on material activities. But Americans are learning that the world did not begin yesterday and that there are treasures of the past, especially in the arts, that should not be wasted."

M. Henri Verne, director of the Louvre and of all national museums, was present. M. Poncet's talk was followed by that of the representative of the American Embassy, Mr. Norman Armour. "We all represent our country," he said, "and the presence of those who

ITALY HONORS GREENWICH ARTIST

GREENWICH.—The royal Italian consul, Pasquale De Cieco, announced on May 27th that H. M. Victor Emmanuel, King of Italy, had knighted George Wharton Edwards, Greenwich artist and author, in the Order of the Crown of Italy for his paintings of Rome and great service to art and literature, according to *The Greenwich Press*. The presentation of the Insignia Cross of the order was made at a luncheon on May 27th at Mr. Edward's home.

The translation and copy of the decree follows:

"Ministry of Foreign Affairs
Rome, 15 April VII Year.

"Illustrious Sir:

"I have the pleasure to inform you that H. M. the King following the proposal of the Head of the Government, the Prime Minister and Secretary of State and for Foreign Affairs in your behalf, has decreed and conferred upon you the decree of Knight in his Order of the Crown of Italy, with all its honors. In conveying the insignia and decoration with the Magistral diploma so well deserved by your accomplishment, I take this opportunity of adding my own congratulations and the assurance of my high consideration.

"The Head of the Cabinet,
"Almaneli."

The royal arms are on the front of the insignia and the crown on the reverse. It is composed of gold and various colored enamels, with tiny pearls and rubies in the crown.

Mr. Edwards has received many honors from European nations.

study art will help to show Europe another aspect of American character."

Mr. George Blumenthal and Mr. Albert Gallatin were present.

NEW EXHIBITIONS AT THE BARBIZON

Three new exhibitions have been installed in the Arts Council Galleries at the Barbizon.

Paintings by pupils in the elementary schools of Los Angeles indicate the new trends in art education. As expressed by the supervisor, Miss Mary Gearhart, "Interest is centered on a full experience rather than on a finished product demanding a difficult technique. This necessitates ample opportunity for free expression." These will be on view through June 28th.

The subjects include birds and dancing children by children of five or six years of age; a California home, the Pack Train and Western Air Express by the next older group; and more formal subjects by pupils of about twelve to fourteen—such as "Los Angeles from the Air," "Hollywood Mills" and an "Oil Well at Santa Fe."

The colorful pottery is the work of a group calling themselves "The Five Potters." They are John Blazo, T. Brewster Board, Majilf Gropell, Eleanor Rose and William Soini. The last named has been experimenting with a brilliant red glass; Miss Gropell decorates the inside of her bowls and dishes with figures handled in a modernistic manner; other vases, bowls and dishes run the gamut from cream to dull blues and greens.

The main gallery contains paintings by Walter Farndon, Jane Peterson, Douglas Volk, Marie Lokke, Margaret Pitcher, Harry Newman, G. Glenn Newell, Edwin F. Beemer, Reva Jackman, Mary Hibbard, Alethea H. Platt and Thomas Benton. There is a group of watercolors by Julius Delbos, Harry Alan Weston, Charles Sarks and M. Lois Murphy. They will remain in the gallery until after Labor Day.

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Presented to the Fine Arts Society of San Diego by the Ehrhardt Galleries, New York

Important New Acquisitions At the San Diego Art Gallery

SAN DIEGO.—The San Diego Art Gallery opened its doors a little over three years ago, with, though choice, a very few works of art. Since that time the Gallery has been so fortunate as to acquire, through gift, a number of important paintings. Not the least important among these is a very recent gift from a generous patron, Mr. Felix Wiedenstein, of New York, who has presented the Gallery with a portrait of King Philip IV of Spain by Juan Bautista del Mazo y Matinez. The work of this pupil and close follower of Velasquez

has often been confused with that of the teacher, so similar are certain examples by these two leaders of the Madrid school of portraiture. This bust portrait of the XVIIth century king is a highly representative canvas and has itself been likened to portraits of the same subject by Velasquez. The king is seen well along in years, a man of independent thought and action, an intelligent person, who might well be the great patron of art that he was. It has that rare Spanish ingredient in painting, the more purely aesthetic, for it is beautiful in its lights and

darks and in its nuances of color. This is the first Spanish XVIIth century painting which San Diego has been able to acquire, and it will have a very distinguished place in the permanent collection.

The Ehrhardt Galleries of New York have presented the San Diego Gallery with two important Old Master paintings. The first is by Francois Quesnel, of the French XVIth century, a portrait of Henriette de Balzac d'Entragues, Marquise de Verneuil. The other is the portrait of a knight, with sword in hand, by Cornelis de Vos of XVIIth century Flanders.

Of the French picture there is an original preliminary pencil drawing preserved in the Cabinet des Estampes in the collections of the Louvre. This painting is

on panel, most carefully executed, yet of decoratively and rhythmically curving masses and outlines. The painter was famous as a portraitist and pictorial historian, as his plans for the City of Paris indicate. The whole composition of the painting forms a splendidly decorative pattern, the dignified woman with her high coiffure, her stiffly starched collar, her white slashed sleeves and the luxurious string of pearls, adding a most effective note among the other paintings with which it hangs. San Diego thus now owns French pictures of every century from the XVIth down to the present XXth century.

In the portrait of a knight by Cornelis De Vos, the hair is long, the beard pointed, and the gloved hand holds a sword. This work has at times been attributed to Van Dyck, and it does suggest some of the earlier Van Dyck painting. The sure technique, the natural but carefully planned arrangement of details, the natural flesh tones and anatomical rendering make this a valuable work for the student as well as an attractive theme for the amateur. The painting has been certified by Dr. Wilhelm von Bode, late head of the Kaiser Friedrich Museum, as a genuine and sympathetic work by De Vos.

Among the most striking of the recent acquisitions of the San Diego Gallery is the purchase of Pedro Pruna's "Blanche." Pruna was the winner of the second prize in the last Carnegie International Exhibition for his "Still-life of Flowers." His "Blanche" shows the back of a woman, with face in silhouette; the painting is in grays, with just the suggestion of warmth or coldness of color tempering these silvery tones which go to neither one extreme nor the other. The picture was painted in 1925, and the artist was evidently somewhat influenced by Picasso. Professor Jose Pijoan of Pomona College says of this picture: "That 'Blanche' is so elusive as well as beautiful, seeming to float almost as an apparition before the beholder."

Two gifts just received by the San Diego Gallery from Mrs. William R. Timken, of New York, are in strong contrast to each other. One is by Henry S. Hubbell and is entitled "Cradle Song." It has the quality of both light and rich warm color, and gives a feeling of satisfaction such as one always receives from the better of the good solid painting of some fifty years ago. The other picture is a "Landscape," by Preston Dickinson. (Continued on page 9)

EARLY ENGLISH FURNITURE PERIOD INTERIORS and DECORATIONS OAK & PINE PANELLED ROOMS

The clock illustrated is by John Grant, Fleet Street, London: a beautiful example of the Sheraton Period in mahogany case of dignified proportions, 26" high. Other examples on exhibition include long case and bracket types in oak, walnut and mahogany.



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"International Profiteers" Said to Control Contemporary Foreign Market

BRUSSELS.—Artists on the Continent, reports a correspondent to *The New York Times*, are becoming concerned by the invasion of the picture market by a group of international profiteers, according to a rich amateur painter here. Their operations extend throughout Europe and to New York, and to South America, which is becoming a rival of the United States market.

These dealers, it is declared, came into existence during the war and have steadily grown in power. They have obtained ownership of different types of pictures which they have placed in stock and are releasing them only at high prices and decide what type of picture shall be the fashion.

For instance, in London this season they are offering only flower pictures; immense blooms in vivid colors with a light background are required. Other works of art are held in the background while these are being made the mode. And when artists paint flowers there is no market for their product.

In Holland, besides the flower pictures, oil paintings of familiar, existing scenes, such as dockyards, canal-side wineshops,

flower markets and churches are being pushed on the tourist trade, while everywhere landscapes, with the inevitable windmill, are to be seen.

There has developed a big demand for pastoral scenes and little sale for eccentricities.

This demand for the old-fashioned was created by the dealers after they had bought up the existing market at bargain prices, and not only have they stocked pictures but they have also made a "corner" in artists.

When an artist shows promise a dealer contracts to take all his output. The dealers are also credited with buying, in some cases, all an artist's creations to realize on them after his death when his works can be sold for high prices.

The international picture dealer, with his far-spread organization, is far from being the only offender in the game of buying cheap and selling high. Governments, since the depreciation of various national monies, have entered into the lists. Pictures, eminently "luxury" articles, fetched depreciated francs in Belgium long after the price of first necessities cost gold francs. Curators of museums on the Continent bought up the

works of promising artists and posing as patrons of art they got the thanks of struggling artists and now they are realizing on their expert knowledge and "generosity."

Private persons are also "dabbling in art" and are putting money into paintings as a good investment. A prominent Dutch artist, whose style has only just come to the fore, declares that one of his chief markets, especially during the great war, was Scotland. Experts covered their walls with his works, now worth easily ten times as much as when they were bought.

The artists in the various countries, as

a solution to the situation, are considering combinations, but owing to petty jealousies such a scheme is almost impossible. Private exhibitions, it is recognized, are so costly as to be almost prohibitive. One idea is being tried here where arrangements are being made in the new Beaux Arts Palace for small exhibitions of living artists for very short periods. The great space available in the many rooms in this palace is being utilized also for the more permanent and established collections, and this automatically cleans out the smaller galleries in the city, leaving room for the showing of the works of newcomers.

PAINTINGS GIVEN TO SAN DIEGO

(Continued from page 8)

It shows a hillside with little houses terraced against it going at all angles and of juxtaposed warm and cold coloring, certainly suggestive of cubism. This is a picture which, like the "Blanche" of Pruna, will be interesting to study over a long period, to determine its relative merit. Both of these gifts from Mrs. Timken come from the collection of Arthur B. Davies.

A little gem of good painting has been presented to the Gallery by Mr. Merle Armitage, in an example by George Elmer Browne, entitled "Sardine Boats, Brittany." Mr. Armitage has a most tasteful collection of prints which he lent to the Gallery a few months ago, and which showed that he is a collector of rare discernment. This picture which he has given to the Gallery is already a stunning note in the American group with its effulgent blue sky and warm brown sails.

The latest gift of a generous friend of the San Diego Gallery, Mr. George D. Pratt, of Glen Cove, is a sculptured bronze, "Stalking Panther" by A. Phimster Proctor. This is a masterful piece of sculpture, constructively correct and convincing in its reality. The Gallery is very fortunate to own such a fine example by this master.

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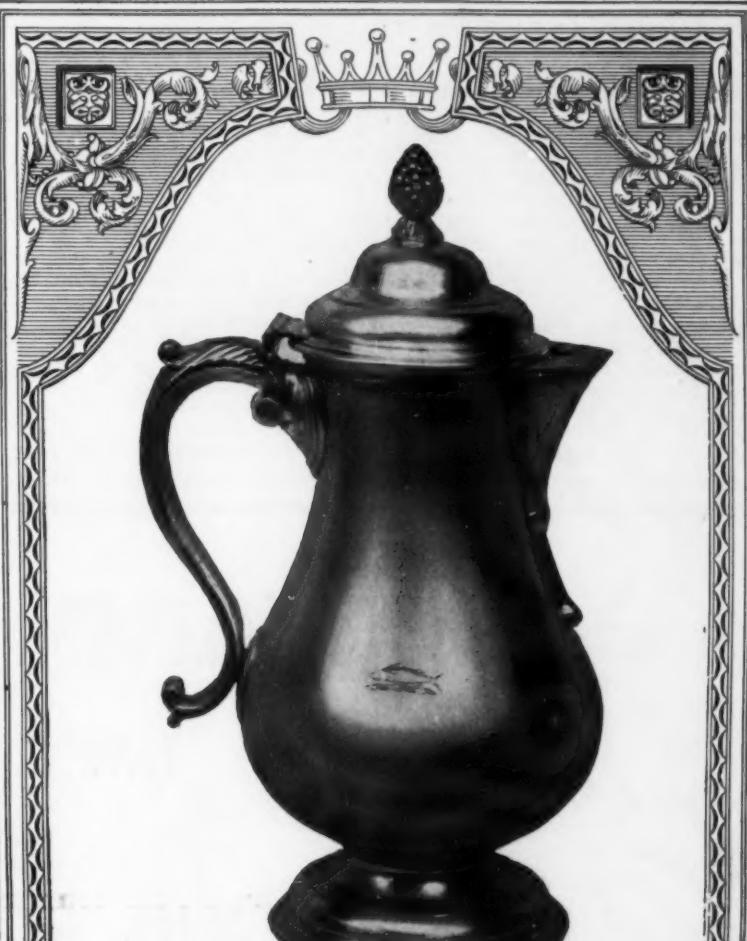
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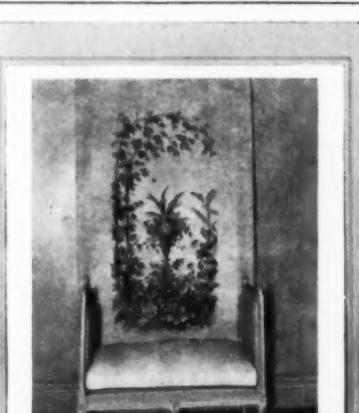
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ART OF INSANE SHOWN IN PARIS

PARIS.—An art exhibition, one of the most interesting of the season, was opened to the public on May 31 in the Max Bine Gallery, 48 Avenue d'Été, reports the *New York Herald* of Paris. It was an exposition of the works of the insane, those mildly so, and those who at moments of crisis have to be kept in strait-jackets.

Although this is the second exhibition of such work in Paris, the last one taking place in the Latin quarter last year, this is the most comprehensive one yet seen. The "manifestations artistiques des malades du cerveau" were organized by Dr. A. Marie, the alienist, the Marquise de Ludre-Frolois and M. Bine. During the exhibit a large and fashionable invited group took part in the "vernissage."

The exhibition is morbid to a high degree, and what manifestations of mania and art have not been made by the artists themselves, the organizers have supplied in the form of photographs and old engravings which show Bedlam at its worst, the Casa de locos (after Goya), German and other European madhouses, Middle Age torture methods as employed against the mentally deranged, the "fête des fous" of the XVIth century, and other phenomena.

One of the most interesting works of art, as shown by the catalogue, was withdrawn from the exhibition at the last moment. It is an imaginative work—

FRENCH UNEARTH ASSYRIAN ART

BAGDAD.—Announcement has just been made of important discoveries in Mesopotamia at Arslan, the site of an ancient Hadatu on the left bank of the Euphrates about forty miles from the Syro-Turkish frontier, according to a cable to *The New York Times*. The excavations there are under the auspices of a French expedition directed by Fran-

çois Thureau Dangin, the eminent Assyriologist, together with Hébre Barrois of the Dominican School at Jerusalem.

Ruins of a fortress and palace of the Assyrian King Tiglath-Pileser III, of about 730 B.C. were unearthed. The discovery is of the greatest interest to biblical students because this king conquered Galilee, thus commencing the Israelite captivity. Ahaz, father of Hezekiah, was then King of Judah but he was threatened by an alliance of the Kings of Israel and Damascus. The prophet Isaiah encouraged Ahaz, predicting the downfall of Israel and Damascus, both of which were conquered by Tiglath-Pileser.

In the palace of the Assyrian King was discovered an extraordinary series of carved strips of ivory from inlaid furniture. They are the work of Syrian artists of Damascus and show that the Syrians adopted Phoenician art, a fact hitherto unknown. One ivory strip bears the words "belonging to our Lord Hazael." The strip was found to be part of a bed, richly ornamented with ivory and gold. Hazael was the King of Damascus whose accession to the throne was predicted by Elisha, much against the prophet's will, since Hazael became the most dangerous foe of Israel.

The furniture to which the bed belonged was thus among the booty taken by the Assyrian King when he captured Damascus. The carvings exhibit a remarkably fine feeling for animal forms and also show an interesting decorative use of Egyptian mythological motifs.

Some of the most interesting works are works in design, notably some watercolors in which the motif is that vaulting tongue of flames, which was so characteristic of the work of Blake. Some reproductions of Blake's work, indeed, are shown, among the works of normal artists, who include the Belgian enigma Wirtz and others.

The exhibition will close on June 16.

ANCIENT COFFIN FOUND NEAR AMMAN

AMMAN.—While digging for cisterns at Sahab, on the edge of the Syrian Desert, southeast of Amman, capital of Transjordania, natives found a buried tomb containing a large anthropoid sarcophagus, according to a cable to *The New York Times*. They destroyed the clay coffin in the hope of finding treasure, but saved the lid which is in the form of a face with a beard. The handles attached to the lid are ingeniously adapted to serve as the ears and beard.

G. Horsefield, British director of antiquities in Transjordania, learned of the discovery and had the things taken to the Amman Museum.

Professor W. F. Albright, director of the American School of Oriental Research at Jerusalem, dates the burial to the Xth century B.C., about the time of David.

The discovery has caused a sensation in archaeological circles since far-reaching historical conclusions may be drawn from it. Similar anthropoid coffins have been found in the Nile Delta. They were those of the garrisons of foreign soldiers who lived between 1200-900 B.C.

Several coffins of the same kind have recently been found in Palestine at Beth Shan, where excavations are going on under the auspices of the University of Pennsylvania Museum. It is not yet known what race buried their dead in these coffins.

PRINTS AND OILS IN DROUOT SALE

PARIS.—The last week in May at the Hotel Drouot ended calmly. Mr. Lair-Dubreuil with M. Rousseau conducted a sale of XVIIth, XVIIIth and XIXth century prints, some in colors, of the French and English schools and of engravings. There was some keen bidding. Among the engravings, "Marton," by Baudoin, brought 2,100 francs; "L'Amant Ecoute," by Bonnet, 2,900 francs; two pendants by Demarteau the elder, 1,950 francs; and by the same artist, "La Poupee," 2,150 francs; "Venus Desarmee par les Amours," 8,100 francs; "La Nymph et le Berger," 12,000 francs.

Two pastorals by Gilles-Antoine Demarteau reached 11,400 francs; "Le Retour de la Promenade," by Marguerite Gérard, 3,700 francs; two pendants "Ruines à Rome," by Hubert Robert, 9,100 francs; "La Laitière," by Huet, 7,000 francs, and by the same artist, "La Bergère," 4,850 francs, and "La Jeune Fermière," 5,100 francs; "Elizabeth Laura Henrietta, daughter of Lord William Russell," by Owen, 4,000 francs; two pendants, "The Cottage Door" and "The Road Side," 7,600 francs; "Le Pont au Change," by Méryon, 4,650 francs and also by Méryon, "L'Abside de Notre-Dame de Paris," which brought the biggest price of the day, 20,000 francs.

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Napoleon's Table, Sold to Duveen for 400,000 Francs, Pre-empted by Government

PARIS.—The sale of the collection of Prince de la Moskowa began on May 27th at the Galerie Georges Petit, under the direction of Mes. André and Lair-Dubreuil, assisted by MM. Féral and Guillaume. The first part of this sale comprised watercolors, drawings, gouaches, old and modern pictures, porcelain, sculptures and bronzes and the very fine furniture of the First Empire, which people admired so much at the exhibition. The bidding was very keen.

The most important piece was the "table des maréchaux," a splendid small round table, ordered by Napoleon in 1806 and executed entirely by the Imperial Manufactory at Sévres. It was knocked down to Sir Joseph Duveen for 400,000 francs.

According to the London *Times*, as soon as the identity of the purchaser was known, M. Bourguignon, Director of the Museum at La Malmaison, where the table has been on loan for some years,

entered a *caveat* under the Finance Law of 1921. According to this Act the State has the right to become the purchaser of any object of national or historical interest at the price reached in the auction room, and on the same conditions. The Minister of Fine Arts and Education exercised the right of pre-emption conferred on him by law, and the Marshal's table will go to the Malmaison National Museum.

Another remarkable lot in this sale was Talma's bedroom furniture, a magnificent ensemble in "frisé" citronwood and mahogany, which belonged to the famous actor. This went to M. Aucoc, at 270,000 francs. A superb drawing room suite bearing the stamp of Jacob Frères, attained 95,000 francs.

Among the pictures "La Paresseuse," by Boilly, brought 5,000 francs; "La Fontaine Gothic," by de Marne, 17,500 francs; "Les Regrets," by Mlle. Gérard, 15,000 francs; "Grand Portrait de Napoléon Ier," by Girodet de Roucy Trio-

son, 7,800 francs; "Le Pont," by Leprice, 32,000 francs; "Erigone," by Vallin, 20,500 francs; "Le Bain des Nymphe," by the same artist, 15,500 francs.

The art objects comprised a pair of bronze ewers, which brought 27,000 francs, a clock with the face signed "Lepautre," 43,000 francs; another clock in red marble and bronze, signed "Acrain," 30,100 francs; a pair of large candelabra in patine and gilt bronze, 61,000 francs; a large lustre in chased and gilt bronze, with palmettes, 26,000 francs.

The furniture also was much competed for. A mahogany console attained 12,000 francs; two others, 16,000 francs; two screens in mahogany, ornamented with chased and gilt bronzes, 58,500 francs; a small round table veneered with mahogany, signed Jacob Frères, 36,000 francs; another small round table veneered with Amboyna wood, with the stamp of A. Lambert, 25,000 francs.

The day's sale closed with a total of 2,200,000 francs.

There were some good prices also at the third session of this sale when a miniature on enamel, signed Adam, brought 5,200 francs; one by Bouchardy, 8,100 francs; one representing General

256,000 FRANCS FOR LOUIS XV TABLE

PARIS.—At the Hotel Drouot the sale of the former Ephrussi collection was conducted on May 29th by Mes. Lair-Dubreuil and Henri Baudoin. Though the pieces were not numerous, they

Jourdan as a child, 10,000 francs and the miniature by Mlle. P., 12,200 francs. An India ink drawing by Lemoine attained 15,000 francs; a bonbonnière in chased gold, 32,200 francs and three tablets in painted porcelain, 10,000 francs.

The total for the first three days of the sale of this collection amounted to 2,600,000 francs.

The last part of the sale ended with some interesting prices, although lower than those at the preceding sales. Two tablets in Sèvres porcelain by Joseph Richard brought 3,900 francs; four small bas-reliefs, 3,900 francs; a small bust of Prince Eugène de Beauharnais, 4,000 francs; one of Prince de Bacciochi, 4,500 francs; five appliques in gilt bronze, 2,750 francs; two bowls in gilt bronze, 4,100 francs.

were extremely rich in quality. The small bust of a young woman in terracotta, by Pajou, brought 40,000 francs; a Louis XV armchair covered with Aubusson tapestry, 7,300 francs; two large armchairs signed G. Séne, 19,000 francs. M. G. Seligmann paid 146,000 francs for twelve chairs covered with Aubusson tapestry, of Louis XVI's time, and six chairs which were copies of them. A small Louis XVI couch attained 17,000 francs and a Louis XVI armchair, covered with Beauvais tapestry, 11,500 francs.

The large writing table with its carriagier, of the Louis XIV period, fell to M. Salin Montagu's bid of 115,000 francs. M. Founès obtained the dressing table signed by Roger Vandercruse La Croix, of Louis XV's time, for 256,000 francs.

The tapestries brought keen bidding. Two pieces from the Beauvais manufactory one representing "Vertumne et Pomone," brought 121,000 francs and the others, "La Laitière," 138,000 francs. Of the two Aubusson pieces the one showing "Le Vieillard et les trois Jeunes Hommes," reached 78,000 francs and the other, "Le Meunier, son Fils et l'Ane," 40,000 francs. The sale closed with a total of about 900,000 francs.

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THE COMING SEASON

The lilies have faded in the hands of the New York art season and editorial burial, which could not appear in print until three days from the date of writing, would be much too late. No mourners have been discovered who seem likely to linger round the sepulcher. Hastily, therefore, we hail the coming of a new day.

Already there are rumblings of things to come. A number of great exhibitions—old masters of several schools, modern French and modern American, are under way. It is rumored that a fairly large group of exceptionally fine paintings will be on the market; several important auction sales of books, furniture and classical art are already scheduled.

From the foreign art centers there are reports that although the sales at auction have not contained many especially notable works American dealers have secured fine things from private collections. Most of these will be brought to New York although many of them may never be exhibited publicly.

It is probable that French and American moderns will vie with each other for the honor of opening the 1929-30 season, for advocates of each group are planning important exhibitions on early dates. An attempt may be made to scale the hitherto impregnable walls of the Metropolitan Museum for modern France. And the Davies Memorial Exhibition at the Metropolitan, probably in November, will be an important event in American art.

The great dearth of first rate painting sales was a negative but salient feature of the past season and the comparative quiet in that branch of the auction market made the year seem less brilliant than it actually was for the sales provide the spectacles which most quickly arouse enthusiasm. There are rumors, at present impossible to confirm, that the prospects for the coming year are much brighter.

The number of fine cars in which American painters are driving off to their summer retreats indicates that contemporary art has not suffered during the winter. And it may be that the



"THE MOB CAP"

This distinguished example of XVIIIth century English art will be sold
at Christie's on June 28th

By SIR JOSHUA REYNOLDS, P.R.A.

educational advantage of a bull market which caused three collectors to sprout where but one grew before will not be entirely wasted even if Wall Street should prove a more modest mine in the year ahead.

ENGLISH PORTRAITS

From time to time THE ART NEWS has dared to question the pure beauty, nobility of form and exquisite grace attributed to the works of England's portrait painters in the XVIIIth century. Fashionable rarities, we have called them, hinting even that whatever of authentic quality they might possess was largely lost by transplanting. Rashly they have been spoken of as pretty ladies, so well and efficiently managed that they have become both enormously expensive and most thoroughly respectable. In sack-cloth and ashes we refer our readers to the delicious portrayal of childhood's charm which graces this page. In this painting the qualities which distinguish English portraits, the loveliness and fresh beauty, delicacy of sentiment, piety, sweet dignity and noble character find their culmination. In manuscripts of the time we read of the assiduity with which the XVIIth century portraitist wooed his muse. Respectful as we are of muses we had feared that the wooing had been in vain but now all doubts are set at rest and we see that Reynolds had his way. But now that we have seen the mouse we wonder what became of the mountain.

OBITUARIES

MRS. JOHN RINGLING

Mrs. John Ringling, whose husband is circus proprietor, oil developer and one of the chief owners of Madison Square Garden, died early on the morning of June 7th at the Le Roy Sanitarium, 40

East 61st Street, after a short illness of acute diabetes, according to *The New York Times*.

She was a native of Ohio and had been married twenty-five years. Greatly interested in art, she nearly always accompanied her husband on his trips abroad to collect old masters and other works of art.

Mr. Ringling has three homes, to each of which Mrs. Ringling devoted much time in planning. There is the New York residence, at 636 Fifth Avenue; the country place on the Hudson, at Alpine, N. J., and their Venetian palace on Sarasota Bay in Florida. Mrs. Ringling spent many months in Europe, especially Italy, personally selecting the furnishings for the Florida home. Many pieces she brought here from old Venetian palaces. In fact, she planned the entire home herself, down to the last detail. It is pure Venetian, with marble terrace and steps leading down to the sea.

In the Florida home is hung a portrait of her by the Russian artist, Sorine, showing only her head and shoulders. A portrait of Mr. Ringling by the same artist is also hung there in the ballroom.

There are no children. Funeral services were held at the Ringling home in Alpine on June 9th. Burial was in Brookside Cemetery.

JANE WRIGHT

PRINCETON, N. J.—Word has been received of the death in Paris on June 6th of Miss Jane Wright, according to *The New York Times*. Miss Wright was for more than twenty years a member of the staff of the Princeton University department of art and archaeology.

Miss Wright was on a half-year leave of absence from her work, and had traveled in Turkey, Italy, Switzerland and Germany. She died at Neuilly Hospital, Paris, where she had gone for an operation.

While in Germany Miss Wright decided to return home because of poor health. On reaching Paris she was met by friends, who were with her during her illness. The body will be sent to the United States.

Miss Wright was the curator of the Trumbull Prime collections and was also in charge of an extensive collection of art photographs.

BOOKS

AMERICAN ETCHERS

Vol. One—ERNEST D. ROTH
 Vol. Two—ALFRED HUTTY
T. Spencer Hutson, New York
 Price, Regular Edition, \$2.50 per volume.
 Special Edition, with Original Etching, \$50 per volume.

The first two volumes of a contemplated series of twelve or more on the work of various contemporary American etchers have just been published. Other titles in preparation are Louis C. Rosenberg, John Taylor Arms, Donald Shaw MacLaughlin and Arthur Heintzelman. Volumes on Childe Hassam, Philip Kappel, Troy Kinney and Kerr Eby will appear later.

Each of the books contains a complete catalogue of the artist's published work with full information about date of publication, size, states and editions. In addition to this there are forewords written in appreciation and biographical notes. The introduction to the book of Roth's etchings was written by Elizabeth Whitemore; to that on Hutty by Duncan Phillips.

The first two volumes are finely made, convenient in size and typographically excellent. In each volume there are twelve full-page illustrations, reproduced

by the aquatone process from the artists' work. Each volume of the special edition, limited to seventy-five numbered copies, contains an original etching, signed. This edition will be sold by subscription to book and printsellers at twenty-five dollars a volume and will retail at fifty dollars.

BERLIN LETTER

The Berliner Kunster's Exhibition Konig and Molzahn at Flechtheim's Wertheim Shows Kubin A Fine Manet at Dr. Gold's Gallery M10,000 for Berlin Museums The "Madonna di Graeta" Prints at the Moller Gallery Dealers Return to Germany

By FLORA TURKEL-DERI

The Verein Berliner Kunster is in a festive mood as its funds have been unexpectedly augmented by the sale of the present quarters for the exceptional price of several millions. The celebration of the hundredth anniversary of its founding, which is now being held is therefore double-barreled. The centenary show housed in the Glaspalast is entitled "One Hundred Years of Berlin Art," and gives a retrospective survey of the city's artistic production during the XIXth century. The restriction to work by members of the above-mentioned organization rather limits the showing in broadness of scope and inspiration, although numerically the exhibition numbers some 1,500 entries.

All genuine flavor is lost through the distribution of the paintings through the vast and apparently endless halls of the Glaspalast. If the exhibition were condensed to fill several intimate rooms, the personalities of individual artists would be apparent. Such an arrangement would also be more suitable to the historical part of the display. This section of the exhibit brings together the works of the forties, fifties and sixties—those minute and poetical descriptions on canvas which are the characteristic products of that epoch. At that period political and social conditions in Germany did not favor grandeur and emphatic statement, but produced a quantity of delicious descriptions on a smaller scale.

The Berliner Kunster society counted among its members such amiable artists as Johann Hummel, Carl Blechen, Franz Kruger, Theodor Hosemann, Carl Steffeck, Eduard Gartner and many others whose work is full of lyrical romanticism, though the inspiration is narrow, despite sincerity of feeling. Several of these artists won international reputations and found sources of inspiration outside their own country. The majority, however, are so firmly rooted in their own traditions, that their works are in the nature of a local chronicle.

A history of Berlin is unrolled before us, revealing details of her folk and court life, her customs and memorable events. These artists possessed a charming gift of characterization, a sense of humor and a solid foundation of craftsmanship. Their sound and direct interpretation is instinct with the love of their native soil and its peculiar beauty. Among the members of the society, Adolph Menzel was endowed with the spark of genius. His work transcended the limitations of his epoch and he stands out in the history of the period by virtue of having broken away from tradition and sought new fields of his own. Menzel's long and fruitful career extended into the beginning of the new century and saw the flourishing period of Impressionism which contributed to the society another famous member—Max Liebermann. Since that epoch its activity has been rather stagnant; it has been a stronghold of conservatism and has only recently decided on a more liberal policy. Hence there is not much to say about the great quantity of able, yet not particularly characteristic works, that forms the crop of the last two decades. These artists go along pleasant by-ways at a comfortable distance from the evolution of contemporary art that matured to more pregnant results in other countries. A more severe weeding out would have considerably raised the level of this part of the exhibition.

The sculpture section is not very rich in interesting works. The historical section contains several plaster models by the classicistic artists, Chr. Rauch and G. Shadow, and there are also examples by Reinhold Begas, the court sculptor of the former Kaiser. Contemporaneous works are rather feeble and uninteresting. Several rooms contain drawings and prints, and among these are lovable things of unpretentious and intimate appeal.

* * *

The Flechtheim Gallery is exhibiting the work of two artists of diametrically (Continued on page 13)

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BERLIN LETTER

(Continued from page 12)

opposed manners. Leo von Konig is represented by a number of paintings which reveal a very cultivated and refined taste. There is nothing extraordinary about these canvases, nothing that strikes or shouts, but they possess a restrained and earnest technique that arouses sympathetic interest. The pigments are applied with dash and abandon within strongly contoured outlines so as to convey the sureness and precision of the painter's brush. The color scheme is subdued and consists primarily of a scale of dark brown tones which, however, are occasionally relieved by suggestive red accents. The portraits, which constitute the best part of the showing, have style and inner structure in their design while the landscapes and mythological scenes are given a direct and easy interpretation. Despite the sketchiness of this manner it seems preferable to over-emphasis and undue insistence on specious effects.

Johannes Molzahn, shown in conjunction with Konig, has surrendered himself body and soul to a constructivist program and produces works which reveal the sterility of a purely methodical manner. Modernism of this sort is full of the deceptions which result from reducing new ideas to a formula. At some distance, these geometrical figures and patterns gain a decorative effect which is emphasized by the clear, ringing quality of the color scheme. The rigid asceticism with

which the artist clings to the frozen formalism of his manner reveals no doubt, a rare consistency.

Artists from the northern countries have always shown a special inclination and aptitude for the graphic mediums. Past epochs have yielded in drawings and prints, works which run close in artistic value to the imperishable monuments in painting that have come down to us. The speculative trend of the German mind may be accountable for this predilection, as their imagination is less heroic than romantic, their form of expression verging towards elaborate narration rather than towards grandiose representation.

Alfred Kubin, a contemporary artist, has also chosen to work on these lines. He is the creator of a series of watercolors, drawings, pen and inks and prints which are shown at the Wertheim Gallery. He does not shrink from giving content to his works, nor is his interest bound merely to formal considerations. The subject matter fires his vision and he loves to tell miraculous or adventurous tales. The sets include illustrations of Biblical scenes and stories, of extraordinary events. Kubin is endowed with a "second sight." He looks behind the apparent smoothness and orderliness of things and lays bare their secret life. One of his best works is an autobiographical novel *The Other Side* written and illustrated by himself. He is an artist who goes his solitary way, independent of manners and schools and gratifies a demand for more than surface description.

The Dr. Gold Gallery in Berlin has just acquired a well known work by Manet, the "Musician Ambulant" of 1862. This painting can rightly be termed a "museum specimen" for besides filling an important place in the master's oeuvre it belonged until a couple of years ago to the collection of the Vienna Moderne Galerie. It is especially interesting as an example of the change in Manet's style from close observation of nature to a looser and more detached rendition. The canvas is dominated by the seated figure of a musician placed in its center and posed as a model. This figure is treated in a somewhat heavy and elaborate manner, the color being dark and compact and all details carefully rendered. However, as the eye travels from the center of the canvas outward both forms and colors seem to relax and to become lighter. The two boys are posed but painted in light pigments in contrast to the central figure and the girl at the left as well as the man in the high hat at the right serve to give a feeling of freedom and spontaneity. In such details as the bare feet of the girl, the branches of a tree in the upper left corner, the blue, white and yellow of the vestments and the depth of the brown and black tones, Manet's succulent palette emerges triumphantly. The background, a sky with blue and white portions exquisitely rendered, ties all the figures together in a unified whole.

The society of Eastasiatic art has presented a gift of M10,000 to the Eastasiatic division of the Berlin museums. This is given in gratitude for the mu-

seum's aid in arranging the Eastasiatic exhibition in Berlin and will be used for the purchase of a work of Eastasiatic art.

According to recent newspaper reports a group of American art enthusiasts intends to present the Pope, on the occasion of the jubilee of his ordination, with a painting called "Madonna di Graeta." The attribution of this panel, which comes from a German private collection, to Raphael has on previous occasions caused much excitement and debate. In motif it is an almost exact replica of the "Madonna Alba" in the Hermitage collection in Leningrad but unlike the later it is square in shape. The panel gets its name from the town of Gaeta on the coast of the Tyrrhenian Sea, where it adorned a Maltese church at the beginning of the XIXth century. It was damaged during a bombardment of the town and afterwards changed hands several times. A Prussian ambassador brought it to Germany and from the middle of the last century it has remained in Putbus on the Isle of Rugen.

Its present owner is Ludke, a painter and professor of Munich who has devoted his time and energy to proving it a genuine work by Raphael. Although several critics have written in support of this attribution, there is not yet any unanimity of opinion on the subject and probably never will be. In the course of the controversy even the authenticity of the "Madonna Alba" has been questioned but no light has been thrown on the provenance of the "Madonna di Gaeta." Considering the obscurity surrounding the last mentioned painting it may be doubted

whether it actually will be presented to the Pope for former attempts to exhibit it by the Vatican collection of works by Raphael have failed owing to the attitude of the Papal authorities.

At the Moller Gallery there is also an exhibition which is mainly devoted to prints. A well selected assemblage of Edward Munch's master plates provides a welcome opportunity to again enjoy the expressive language of his line. Almost all these sheets are connected with important phases in the evolution of modern art, in which Munch holds such a distinguished place. Their emotional ardor and intense feeling have endeared them to our hearts. A couple of the artist's latest paintings are added and confirm the impression gained on former occasions that the luminosity of his palette and the depth of his interpretation have lately been considerably intensified.

Now is the time that European dealers return from America where they have spent the winter at their New York branches. Each year other leading European concerns open galleries in New York, thus adding materially to the importance of that city as an art center. Among the dealers recently returned to Germany from a successful winter season is Dr. Otto Burchardt, whose gallery at 13 East 57th Street, New York, was opened early this year.

Dr. Burchardt's answer to the writer's inquiry as to how he liked his stay in America was as brief as it was significant. "Certainly one likes a place where his

(Continued on page 14)

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BERLIN LETTER

Berlin Auction Season at Height
Academy of Fine Arts Exhibition
Improved Installation of the Grosse
Berliner Kunstsäusstellung
Antique Frames Shown at
Kunstlerhaus
Recent Accessions of Berlin Print
Rooms
Novel Office to be Erected in
Moscow

(Continued from page 13)

"business is good," he said. A promising beginning has been made by this firm in the American market, the demands of which have been carefully studied. This year's experience will be used to good advantage in making preparations for next year's season. On his forthcoming visit to China, Dr. Burchardt will personally gather stock for his American branch and he expects to bring back objects of interest to collectors and museums alike.

Nothing is better suited to illustrate Berlin's rise as an internationally acknowledged center of art than the fact that transactions of great importance have been entrusted to her auction houses. One is not guilty of the slightest exaggeration in asserting that such a series of important sales are rarely witnessed throughout one whole season, and almost never in the course of two weeks. The magnitude and dramatic interest of these events is indeed of the first order, and will no doubt create auction records and maximum prices. Good pictures are so scarce that collectors and dealers flock together in unprecedented numbers when genuine opportunities are offered. In fact, Berlin houses at present

the élite of the art world. The exhibitions before sales are not only exciting because of the select material offered for inspection, but also as social meeting places of the first order. The rooms are crowded; everybody present feels the extraordinary nature of the occasion; an atmosphere of vivid interest prevails throughout. Here, again, it becomes evident how paramount a place art now occupies in circles that were formerly indifferent to it.

The record auction weeks were opened by the sale at Wertheim's of the Cremer collection on May 28th. This aggregation, shown in the newly adapted and well lighted rooms at Bellevuestrasse, was garnered by a man who followed his own individual taste and who, during his long and frequent journeys, had many chances to exercise his collector's instinct in a free and independent manner. A lasting record of this collection has been made by compiling the splendid catalogue as carefully as if it were a scientific publication. Professors Voss and Winkler are the authors of the text; plates, binding, and lettering are far above the ordinary, and make it a *de luxe* publication. The show rooms at Cassirer's were also thronged with visitors who came to see the exhibition before sale of the Spiridon collection, the dispersal of which was second in the series of events.

Though the exhibitions have not yet been opened, the auctions announced at Lepkes for the first week of June are further contributing to the atmosphere of eager expectation that is at present so vividly felt in Berlin art circles and among her visitors from abroad. The dispersal of Russian State property, and the sale of the Caldenhoff collection will bring to a close a most successful art season.

Unfortunately, at this writing the sales have not yet started and we are unable to report prices and other details. The above account has been given to describe the general feeling of anticipation which

will have passed when THE ART NEWS again appears in July. Such data as figures will then be reported.

* * *

The Academy of Fine Arts in Berlin augments the numerous art exhibitions at present offered in this city by arranging a show which makes a varied and vivid impression. Though a tribute to the antiquated spirit of Academic painting has been paid by including can vases which are mainstays of a long exploded style, the majority are fresh and lively works. The exhibition is also interesting because it gives space to a number of artists hailing from outside Berlin and therefore provides a more comprehensive view of present artistic standards in Germany than a show restricted to strictly "home made" products.

It is indeed remarkable how well Munich is represented. Joachim Ringelnatz is one of her foremost representatives, while Julius Hess reveals himself as a painter of great ability and refined taste. Adolf de Haer of Duesseldorf deserves mention for his "Accordion Player," excellent both in form and color. Xaver Fuhr of Mannheim imparts a special relish to his small, minutely executed canvases. A depiction of two "Donkeys" by G. Wiethüchter of Bremen is notable for its humor. Among Berliners special credit should be given to Max Kaus, to Anton Kerschbaumer, Hans Meid and Gert Wollheim. Though their styles have nothing in common, they are nevertheless united by the unmistakable earnestness of their work and by their sense of artistic responsibility. Austrian artists have also been invited to send in works. Foremost among them is Oskar Kokoschka, the ever young, ever revolutionary painter. The riot of forms and colors that he creates are wielded and controlled, and carry complete conviction. Kokoschka's flashing brushwork is born of profound emotion. It gives a visionary and very personal re-

creation of impressions gathered in the surrounding world. The portrait of Herr von Nemes, which at first glance seems chaotic, reveals its power upon closer inspection. With impetuous freedom it is jotted down on the canvas—a ruthless realization of a painter's vision. This and two views of Venice by the same artist are the high points of the show. Nothing equally stimulating is to be found among the sculptures—their suggestiveness does not transcend the habitually attractive.

* * *

There have been so many complaints over the immensity of the so called "Grosse Berliner Kunstsäusstellung" that this year's arrangement is very gratifying. It is now housed for the first time in the delightful small Bellevue palace situated amidst the garden grounds of the "Tiergarten" and adjoining a beautiful park. Only a limited number of rooms were at the disposal of the hanging committee and this, as well as the necessary adaptations to these light and gracious classicistic interiors, have produced a natural elimination of all save the best. All participants, artists, public and critics have profited by this economy. The exhibition does not include anything decidedly overwhelming, and again proves that pleasant talent and not potential genius rules the day.

The floods of sun and light that bathe the rooms give the impression that the majority of the paintings are tuned on a light key. Here are Kohlhoff and Heckendorff, Claus Richter and Magnus Zeller, Spiro and Orlik. Flowers and landscapes, portraits and still lifes in diverse media and manners, dressed in modernistic austerity and in impressionistic vagueness. Sculptures are present in unusual number and they do much to give variety to the assemblage. The rooms, harmoniously proportioned, are extremely advantageous for the display of plastic works which, through such presentation, gain much in attractiveness.

* * *

Here Ernst Wenk and J. Thorack, Milly Seeger, and Johannes Schiffner are worthy to be singled out. Among the many interesting art exhibitions that Berlin can at present boast of, this one is not the least attractive.

An exhibition which is the first of its kind in Germany has been arranged at the "Künstlerhaus." The Berlin "Pygmalion" workshops and the Paris firm of Rotil have cooperated in assembling a collection of about three hundred and fifty antique frames which give a most interesting survey of various types from about the XVth century to the XVIIIth century. The constantly increasing rarity of authentic examples and the infrequent opportunity to see an assemblage of such valuable and historically complete specimens, make this show an exceptional one. It cannot be denied that frames have so far not been given sufficient recognition as important documents of the skill of past ages. Years ago Dr. von Bode treated the subject in an article in *Pan*, but his intention of compiling an historical handbook of frames was never executed. The present arrangement gives an excellent survey of this field to many, and will awaken collectors to the importance of giving their pictures adequate frames.

The splendid examples of Italian frames include specimens of paramount interest which fully justify such a showing. Many of them are associated with the names of famous artists of the flourishing period of Italian art. Even in these accessories the unfaltering instinct of their artistic inspiration is clearly traceable. Also very attractive are the French frames dating from the XVIIth century, which show how cleverly these craftsmen adapted the reigning style of their epoch to special requirements. The catalogue, with many excellent plates, contains a reprint of the above mentioned article by Dr. von Bode.

A number of noteworthy items have

(Continued on page 15)

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BERLIN LETTER

(Continued from page 14)

been added to the Berlin Printrooms collection. Dr. I. Friedländer acquired a wood carving by Dürer which is known in but one other specimen in the British Museum in London. The pathos in the figures forming the mourning group and the date of the plate's origin, which is 1496, gives evidence of the Italian influence which Dürer first experienced at that epoch. An elaborately designed landscape with a prospect of sea and mountains is seen in the background. Another very interesting addition is a wood carving by Cranach, dating from the year 1503 and depicting a "Crucifixion."

It is among the earliest known works by the master and is remarkable in the vigor and verve of the representation. In two etchings the marvelous near-to-nature description of thickly foliated woods by A. Altdorfer is exemplified. A rare specimen of a print by Hans Schäufflein is also among recent acquisitions. Further noteworthy is a pen and ink by Rembrandt representing the Crucifixion which is especially rich in the details of the drawing. There are also studies of nudes by A. Van Dyck, a sheet on allegorical theme by Tiepolo and works by Breytweech, G. v. Coninxlo, and A. Waterloo.

The French architects Corbusier and Jeanneret will erect in Moscow an office which is devised on entirely new lines. The severe winter climate in this town has led to the idea of a building constructed of glass and without windows. Airing and heating will be accomplished by means of ventilators which introduce a slowly circulating current of fresh and heated air into the rooms. In addition to this, a system of double glass walls, the hollow space between which acts as isolating bed, will be applied. The entire establishment is "built in the air," that means, repose on huge supports in order to leave the ground free for traffic. The counter rhythm of vertically ascending stairs and horizontally adjusted office structures may mature to a well proportioned and fascinating architectural organization. However, it is to be doubted whether such a cage-like construction will be tolerable for the inhabitants.

ITALIAN LETTER

Caligula's Galley Exposed
The Calabrian Artists' Show
American and French Academies
Hold Exhibitions
Portrait Head of Michelangelo
In Porta Pia

By K. R. STEESE

This spring sees intense activity in the environs of Rome as well as in the city itself. One of the undertakings which is now beginning to attract crowds of visitors and interested students is that of the recovery of the ships of Caligula after their long burial under the waters of quiet Lake Nemi.

For some months, now, the work of lowering the lake has gone on, with pumps working night and day, and it is now calculated that the first of these ships will be entirely exposed by the end of June. The level of the lake has already been lowered by about six meters (10 centimeters a day has been the average). Already the stern of the first ship is uncovered to the length of 12 meters along one side. The vessel lies on its left side, and on account of the mud and accumulations of deposit which are over it, only the right side can as yet be seen.

The disastrous effects of early explorers and vandals may now be clearly observed, and it is not surprising to find the side of the ship nearest the shore battered and more or less ruined. But it is believed that the other half is in a better state of preservation and that it will be possible to view its structure almost intact, with the ornaments of bronze, of marble and mosaic in good condition. The ship was completely buried under a thick layer of mud and weeds which it will be necessary to remove with the greatest care.

The Ministerial Commission has asked for a construction to protect the ship on the shore side from the weight of the earth when the bottom of the keel is cleared of all the debris which now weighs it down.

Two interesting exhibitions have just been opened in Rome by the King. One is that of the Association of Calabria, in which the exhibitors are painters, sculptors and architects of that province who are residents in Rome.

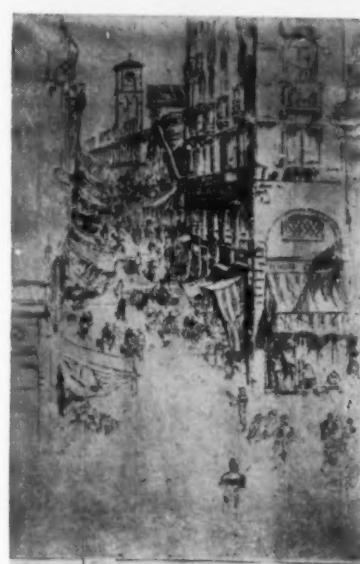
His Majesty was received by the President of the Association and by other authorities, and remained a long time in the rooms of the show, speaking words

of encouragement, praising the various artists, and approving their vigorous initiative. At his departure the King was enthusiastically applauded.

Later in the day the King, together with the Queen, inaugurated the exhibition of the students of the American

Academy in Rome. Their Majesties were received by the American Ambassador, Mr. Fletcher, by the rector of the University, Professor Corham, and by the other professors. On their arrival an orchestra, composed of students, played the Royal March.

(Continued on page 16)

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ITALIAN LETTER

(Continued from page 15)

The King and Queen, accompanied by the Director of the School of Fine Arts, Professor Frank Fairbanks, examined carefully all the work of the students, and to each of them His Majesty spoke words of congratulation in English, before taking his leave.

Still another exhibition of the work of non-Italian artists has recently engaged the attention of the King and Queen. This was held at the Villa Medici, and showed what had been done by the students of the French Academy. A large number of important personages from the French colony in Rome were present, including the Ambassador of France; the Director of the French Archaeological Institute; Commendatore Paribeni, Director General of Antiquities and Fine Arts; and many artists, critics and interested friends.

The sovereigns were met on their arrival by the ambassador, and made a careful and thorough study of all the works exposed for view in the different rooms. There are some fine drawings and paintings in this show and some unusually good pieces of sculpture, which have met with most favorable criticism.

Anyone who has occasion to pass by the famous Porta Pia of Rome, through which the victorious troops under Garibaldi made the breach in the walls which brought the army into the city in 1870, may observe a curious particular on which some recently discovered documents throw a fresh light.

It is known that during the papacy of Pius Vth, when it was proposed to reconstruct the ancient Porta Nomentana, the pontiff requested the design from Michaelangelo, who accepted the task. It was for that reason that the gate took the name of the pope, and was called after him "Porta Pia," thus changing from its original name.

Michaelangelo presented three designs, the least expensive of which was selected, and the facade towards the city then constructed. Three centuries later the Porta was finished on the other side by the architect Vespiagnani. The facade of Michaelangelo is crowned by battlements surmounted by a ball, which rec-

MUNICH LETTER

The New Munich City Gallery Icons Exhibited at the Academy Spring Exhibition of the New Munich Secession Showing of the Independents Heinemann Dies in Munich

By DR. HUBERT WILM

The recently completed city gallery of Munich was officially opened early in May. The newly erected rooms, which were arranged by Dr. Grässler, City Director of Public Buildings, adjoin the Lembach Gallery. Munich may consider itself fortunate to see realized at last in such brilliant fashion its long cherished plan for a city art gallery and one must remember that it was the generous endowment of Frau Lembach that gave the final impetus to the completion of these plans. An inspection of the fine rooms of the gallery gives a striking picture of the historical development of Munich art, a changing picture whose

ords the origin of the Pope from the Medici family. A particular of the ornamental part of the facade is that of the round plates or basins, emblems intended to recall the origin of the Medici family, who belonged formerly to the guild of barbers and surgeons.

Now between the two basins, looking to the right, one notices a small winged head, the face of which reproduces the melancholy, lined countenance of Michaelangelo, a portrait which preserves every characteristic of the great master, even to his broken nose, the result of the blow of his enemy, Torrigiani. Recent discoveries have established the fact that although it was formerly believed that Michaelangelo did not leave any portrait of himself, there are instead three of them. One is in the Sistine Chapel, disguised as San Bartolomeo; another is preserved in a design of the Museum of Haarlem; and the third in the Nicodemus of the Pietà which Michaelangelo made for the Duomo of Florence, where it may be seen any day behind the choir. The fourth portrait of him is now proved to be the sculptured head, in a corner, and almost hidden by the cornice of the Porta Pia, as though it were the signature of the artist.

harmonies are happily heightened by the gentle ups and downs resulting from changes in technical ideas and tendencies.

After a survey of the entrance rooms one comes on the same floor to the sculpture gallery. The choice of the sculptures brings out special features in the arrangement of the galleries which show not only works by Munich artists but also sculptures which through their themes have a close connection with the spiritual life of the city. Thus one finds the bust of Max Halbes by Fritz Claus, the bust of Oswald Spengler by Fritz Behn and the head of Fritz von Uhde by Bernmann.

The department of graphic arts, which is also on the first floor, shows in a small way the trends of development that are illustrated more strikingly in the paintings. The upper floor of the gallery is arranged in great rooms with overhead lighting and smaller chambers with side lights. In the latter the historical development of Munich painting is visible even more clearly than in the larger rooms. The main divisions of Munich paintings—landscape art and genre subjects—are almost equally represented. The paintings date from the end of the XVIth century up to the art of the present day. A large room shelters several works of early Munich art, among them an altarpiece by Jan Pollack, portraits by the court painter Mielich and a work by Desmarees. The development of this still very small but interesting division of the gallery is one of the dearest projects of the Director, Dr. Eberhardt Hanfstaengl, for this department has possibilities of a significance beyond that of the gallery as a whole.

The president of the Academy of Creative Art, Geheimrat Dr. German Bestelmayr, is to be thanked for the realization of a very worth while exhibition now installed in the Academy. This is a great series of icons, monuments of antique Russian art from the XIIth to the XIXth century. This exhibition is more than a local event and has aroused enthusiastic interest among all friends of art. Never before has Russian icon painting been shown to the art historians of the Western world in such a comprehensive way for the present Russian

government is especially concerned with collecting and preserving examples of this important phase of their art.

In the graphic collection of the city there are now on view works by three generations of the Haider family, among

whom Carl Haider, the well known Munich painter who died recently is by far the most interesting.

The art firm of Brackl has arranged an exhibition of works by the painter (Continued on page 17)

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MUNICH LETTER

(Continued from page 16)
Ernst Lieberman in honor of his sixtieth birthday.

On the 17th of May the spring exhibition of the new Munich Secession was opened in the west wing of the Glaspalast as the first of the great Munich exhibitions. It will only be on view for a short time, for towards the end of June, it must be replaced by the summer exhibition of the New Secession. The number of works of graphic art, sculpture and large designs has been carefully balanced, a decision that produces an excellent effect and offers more contrasts than would be possible in a show devoted solely to painting. In a special division there are shown works by those members of the New Secession who have been called away from Munich during the last year and those who for various reasons have given up residence in the city. Naturally this section of the exhibition is highly interesting. One naturally asks oneself whether Munich is actually so rich in distinguished artistic talents that it can suffer such a large yearly exodus. Among the individual divisions of the exhibition the graphic section is by far the most attractive. Here one remarks with great pleasure the well known drawings, watercolors, pastels and etchings by Olaf Gulbransson of *Simplissimus*, arranged in a section of their own.

The first exhibition of the newly founded Independents, long foreshadowed in various public showings, is now open in the great halls of the exhibition park in Theresienhöhe. The new organization has set as its goal freedom in art, equal recognition for all, and, in short, full freedom from juries. Each exhibitor may send three works of his

own choice and places are assigned by lot. This principle, which has much to commend it, has been largely responsible for the large representation in this first exhibition. Despite the highly varied standard of quality, one finds many excellent works in this showing but it must be admitted that the finest things do not come from the new and undiscovered artists but from those whom one has met in previous jury exhibitions.

The opening of the great yearly exhibition in the Munich Glaspalast has been announced for May 29th. Besides the usual survey of Munich creations in the field of art the exhibition features this year a special view of contemporary art productions in Holland as well as a selection of Munich paintings from 1750 to 1900, arranged by Dr. G. J. Wolf and Walter Zimmermann, Director of the Glaspalast. All of these will be reviewed more fully after the opening.

For the month of August Dr. Dornhofer, Director of the Bavarian State Gallery of Paintings, is preparing a very large jubilee exhibition of the works of Feuerbach in the new state gallery which will give a complete survey of the life work of this artist.

We must not close this letter without mentioning a man who played a great role in the art life of Munich and who died a few days ago. This is Theobald Heinemann, the conductor of the Heinemann Gallery in Munich, who is well known throughout the world and was for many years well known to friends in America. Heinemann was a just, friendly and warm hearted man, who, during his lifetime was always in the closest contact with art and artists. Many years before the war his gallery gained prominence by great exhibitions of European paintings. One remembers with pleasure his exhibitions of English masters of the XVIIIth century, of French

Impressionists and of the great Spanish painters. In later years the Heinemann Galleries devoted itself more than ever to the Old Masters and the results which were attained in this field testified to the excellent cooperation of Heinemann, his brother and his wife. The latter will carry forward unchanged the traditions of the house now that her husband is dead.

LONDON LETTER

De Laszlo Portraits at the French Gallery
Epstein's Statue Attacked
The Duke of Northumberland's Titian
Chinese Porcelains at the Bluett Galleries
Salomon Opens International Galleries in London

By LOUISE GORDON-STABLES
It is fitting that Mr. de Laszlo should choose the height of the London season for his exhibition of portraits at the French Gallery in Pall Mall, for his is distinctively "society" work and he is at his best and most accomplished when emphasizing the aristocratic traits of his sitters. The more distinguished his subjects, the more at home is de Laszlo's brush, so that when we arrive at royalty arrayed in all its glory, we find him at the very zenith of his powers. There is no denying this Hungarian artist's skill in the portrayal of a jewel, an order, or a piece of rich fabric; his sense of color is admirable and his compositions have great decorative value. But there is a self-consciousness about his work which puts it on a rank less exalted than the highest and which makes one feel that characterization is given a less prominent position in his aims than it merits.

The battle over Epstein's statue of

"Night" at St. James' Park Station is now well under way and such combatants as Edgar Wallace, who has now added the role of art critic to that of writer of detective stories and of racing forecasts, is among those who have entered the fray. The majority of objectors have given the sculptor a useful handle for retort by complaining that the group cannot possibly give to the man-in-the-street anything of enjoyment or aesthetic satisfaction. To this he makes the obvious reply that, the man in-the-street being an entirely un instructed individual, one should not be guided by his opinions. But it is doubtful whether even those who are sufficiently educated to grant the validity of Epstein's explanations of his choice of certain methods, his contrast of curves and arrangement of masses, will not feel inclined to ask why all these requirements could not have been observed and a result arrived at which would not have aroused so much instinctive repugnance.

The statue may be hailed as a multitude of uncomplimentary things but in this case there is no denying the fact that on the ignorant and instructed alike it produces an unpleasant reaction. That the majority of our street sculpture is poor hardly makes this addition to it any more acceptable, although Epstein's protagonists seem to imagine that this argument goes far to establish a case for them.

As the sum of £100,000 has been mentioned as the probable price for the Duke of Northumberland's Titian when it comes up for sale, the suggestion that it should be acquired by the National Gallery seems hardly practicable. The picture, which represents the Cornaro family of six boys, three men and a dog, grouped around the altar of their chapel, has so very definite a pedigree that there is no possibility of there being any doubts as to its provenance. It was at

one time owned by Van Dyck, to whom its graceful composition and firm handling must have been a constant source of joy and inspiration. For nearly three hundred years it has graced the picture gallery at Alnwick Castle.

At the Bluett Galleries in Davies Street, West, there is at present a show which should appeal greatly to the many who appreciate Chinese porcelains from the XVIIth century onward. A collection of such wares, made by Captain Oswald Liddel during about forty years of life in that country, has now been placed on view at these galleries. The whole seems to have been chosen from the point of view of the Oriental expert rather than from that of the Western enthusiast, and as such it is extremely instructive. Some exquisite examples of characteristic sang-de-boeuf, turquoise blue and peach-bloom are to be found here, and a variety of jars, modeled on bronze originals, give evidence of the close connection between the two arts. There are some delicate examples of enameled porcelains of particularly fine form and design.

Though the Jewish race has always shown itself a leading force in the art world, this connection has been featured for the first time by the International Art Galleries which, under the management of Mr. S. M. Salomon and under the sign of the Lion of David, have recently opened their doors at 33 St. James' Street, S.W. Here a descendant of King David has dedicated a room to a peculiarly interesting array of Jewish ritual ornaments numbering about 1,600 items some of them executed six centuries ago. It is the intention of the owner that this unique collection shall eventually go to Palestine under the British aegis.

Mr. Salomon, who maintains a branch in Paris, entrusted the designing of his

(Continued on page 8)

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Model Prints Brought

High Prices in Boerner Sale

LEIPZIG.—High prices were secured in the sale of French color prints and engravings from the Model collection held at the Boerner auction rooms from May 13th to 15th. The most important items and their prices are as follows:

1—Alix, Pierre Marie, *Le General Berthier*, 1,160 M
2—Alix, Pierre Marie, *Les trois Consuls, Bonaparte, Cambareres et Lebrun*, 2,000 M
9—Alix, Pierre Marie, *Mlle. Maillard du Theatre des Arts*, 540 M
15—Alix, Pierre Marie, *Two Hamburg Costume Plates*, 1,400 M
11—Alix, Pierre Marie, *William Pitt*, 1,500 M
18—Anonymous Master, *L'Amant Favorise*, 1,000 M

P. ANTOINE BAUDOUIN

25—*L'Amour frivole*, 580 M
28—Two prints—"Le Bain" and "Le Lever," 7,000 M

29—*Le Carquois epouse*, 1,250 M
34—*Le Danger du Tete a Tete*, 600 M

35—*Le Desir amoureux*, 1,000 M

36—*L'Enlevement Nocturne*, 1,650 M

37—*Le Fruit de l'Amour secret*, 550 M

40—*Le Lever*, 1,400 M

41—*Marchez tout doux, parlez tout bas*, 1,400 M

42—Two plates—"Le Matin" and "Le Soir," 540 M

44—*La Rencontre dangereuse*, 850 M

45—*Le Rendez-vous*, 2,400 M

50—Charles Benazech, 3 plates—"Le Couronnement de la Reine" and "Le Prix d'Art Culture", 1,150 M

51—Jakob Christoffel Le Blon, Louis XV, roi de France, 15,000 M

LOUIS LEOPOLD BOILLY

52—Two plates—"La Tourterelle Cheri" and "La Crainte mal fondue," 1,400 M

56—Two plates—"La Dispute de la Rose" and "La Rose Prise," 4,600 M

58—Two plates—"L'Optique" and "L'Amour Couronne," 4,200 M

66—*Avant la Toilette*, 800 M

69—*L'Amant Poete*, 1,600 M

73—*L'Amusement de la campagne*, 760 M

75—*L'Evauissement*, 2,100 M

78—*La Douce Impression de L'Harmonie*, 2,400 M

LOUIS MARIN-BONNET

82—*Tete de Flore*, 20,000 M

83—*Buste de jeune Fille*, 610 M

84—*Buste de jeune Fille (Three quarter view)*, 4,100 M

88—*The Pleasures of Solitude*, 640 M

93—Two plates—"Jeune Fille habillée, avec de Plumes comme Coiffure" and "Jeune Beaute en Bonnet de Matin," 6,200 M

94—*Jeune Beaute en Bonnet de Matin (La Voluptueuse)*, 1,300 M

95—Two plates—"The Woman Taking Coffee" and "The Milk Woman"	2,000 M
96—Two plates—"La Conversation" and "La Broquette"	3,400 M
98—Two plates—"Le Premier Pas a la Fortune" and "L'Auteur favorise"	1,300 M
99—Two plates—"Le Matin" and "L'Apres-midi"	2,100 M
100— <i>Les Deux Soeurs</i>	540 M
101— <i>Le Secours Urgent</i>	580 M
102—Two plates—"Le Bain" and "La Toilette"	660 M
104— <i>La Colombe bien aimee</i>	700 M
105—Two plates—"L'Eventail casse" and "L'Amant ecouté"	3,200 M
107— <i>Le Portrait Cherri</i>	660 M
109— <i>La Jarretiere</i>	1,200 M
111—Two plates—"Le petit Cavalier" and "Le Chevre bien aimée"	500 M
112— <i>Le Dejeuner</i>	2,100 M
115—Four Prints—"La Musique," "La Peinture," "L'Architecture," "La Sculpture,"	840 M
116—Two prints—"L'Amour offrant des Presents a Arienne," "Offrande presente par l'Amour a la Fidelite"	1,600 M
117— <i>Les Compliments du Jour de l'An</i>	720 M
211—Almanach National Dedie aux Amis de la Constitution	3,500 M
272—Two prints—"La Rose mal defendue," "La Croisee"	850 M
273—Two prints—"Lise poursuivie," "Le Songe realise"	1,250 M
275— <i>La Promenade Publique</i>	3,200 M
276—Il est pris	1,900 M
284— <i>Les Plaisirs paternels</i>	2,800 M
286— <i>L'Orange ou le moderne jugement de Paris</i>	510 M
287—Forty-nine plates, Modes et manieres du jour	2,100 M
289—Two plates—"La femme et la mari ou les epoux a la mode," "La coquette et ses filles ou une mere a la mode"	680 M
291— <i>Les galans suranies ou les petits papas a la mode</i>	710 M
292—Two plates—"La petite barque ou l'heureuse union," "La famille reunie ou l'agreable loisir"	510 M
295— <i>Le jeune femme</i>	520 M
297— <i>Le Carnaval</i>	1,300 M
298— <i>Le Coeffeur (sic)</i>	500 M
301—Collection des Costumes, 6 prints from the series: "Le Cosaque galant"	1,250 M
303— <i>La Main chaude</i>	750 M
GILLES DEMARTEAU	
307— <i>Venus sur les Eaux</i>	750 M
309— <i>La Bergere au coeur</i>	650 M
316— <i>Musicienne, Portrait of Mme. Luet as Mandolin Player</i>	550 M
318—Two plates—"Young Mother Rocks her Child in Cradle" and "The Young Biscuit Vendor"	1,300 M

246— <i>Rue Transnonain</i>	2,000 M
248—Et on appelle ca descendre le fleuve de la vie	1,900 M
249—C'est unique! Jai pris quatre tailles, juste comme celles-a la done ma vie	600 M
254—Diable! . . . il paraît que le rason n'est guere bon . . . Et il sera plus mauvais encore quand viendra mon tour!	740 M
255—Doux loisirs d'un quincailler retire du commerce des hommes et des chenes,	2,200 M
256—Ah! docteur . . . je crois bien que j'suis potinaire! Tout ce qu'on voudra.	Nr. 18
257— <i>LOUIS PHILIBERT DEBUCOURT</i>	670 M
216— <i>Les deux baisers</i>	10,500 M
262—Two prints—"Le Menuet de la Mariee" and "La Noce au Chateau"	6,000 M
263— <i>Humanite et Bientaissance du Roi Louis XVI</i>	600 M
264— <i>Promenade du Jardin du Palais Royal</i>	6,200 M
265— <i>Promenade du Jardin du Palais Royal</i>	6,600 M
267—Two prints—"Le Compliment ou la Matinee du jour de l'An," "Les Bouquetes ou la Fete de la Grand-Maman"	5,800 M
268— <i>Le Duc d'Orleans</i>	1,050 M
269— <i>Annette et Lubin</i>	2,100 M
270— <i>M. le Min de la Fayette, Commandant General de la Garde Nation Parisienne</i>	2,000 M
271—Almanach National Dedie aux Amis de la Constitution	3,500 M
272—Two prints—"La Rose mal defendue," "La Croisee"	850 M
273—Two prints—"Lise poursuivie," "Le Songe realise"	1,250 M
275— <i>La Promenade Publique</i>	3,200 M
276—Il est pris	1,900 M
284— <i>Les Plaisirs paternels</i>	2,800 M
286— <i>L'Orange ou le moderne jugement de Paris</i>	510 M
287—Forty-nine plates, Modes et manieres du jour	2,100 M
289—Two plates—"La femme et la mari ou les epoux a la mode," "La coquette et ses filles ou une mere a la mode"	680 M
291— <i>Les galans suranies ou les petits papas a la mode</i>	710 M
292—Two plates—"La petite barque ou l'heureuse union," "La famille reunie ou l'agreable loisir"	510 M
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307— <i>Venus sur les Eaux</i>	750 M
309— <i>La Bergere au coeur</i>	650 M
316— <i>Musicienne, Portrait of Mme. Luet as Mandolin Player</i>	550 M
318—Two plates—"Young Mother Rocks her Child in Cradle" and "The Young Biscuit Vendor"	1,300 M

321— <i>Les Careses du Berger</i>	1,600 M
322— <i>Grande Pastorale: Tete a Tete</i>	2,800 M
323—Two prints—"Venus with her Lamb," "Venus Hunting Butterflies"	1,800 M
CHARLES MELCHIOR DESCOURTIS	
324—Four plates—"Le Tambourin," "La Rixe," "Noce de Village," "Foire de Vilage"	15,500 M
325—Two plates—"L'Amant surpris" and "Les Espieges"	6,200 M
326—F. S. Wilhelm de Prusse, Princesse d'Orange et de Nassau	1,800 M
327—Frederique-Louise-Wilhelmine (de Prusse), princesse d'Orange	2,100 M
328—Desrals, Claude Louis, Le Signal de Bonheur	2,000 M
342—Drevet, Pierre, Louis Alexandre de Bourbon, Comte de Toulouse	560 M
HONORE FRAGONARD	
404— <i>L'Armoire</i>	1030 M
405—Four prints, Quatre Bacchanales, 4,200 M	4,200 M

(Continued on page 19)

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PRICES BROUGHT BY MODEL PRINTS

(Continued from page 18)

Ministre et Secrétaire d'Etat.....	520 M
447—Edouard Gautier, La Fille entrant au bain.....	550 M
448—Paul Gavarni, Le Bal masqué.....	680 M
476—Greuze, Jean Baptiste, La Cruche cassée, 670 M	
467—Greuze, Jean Baptiste, Head of a Young Girl.....	850 M
491—Huet, Jean Baptiste, La Bergère surprise —Le Berger cher.....	980 M
494—Isabey, Jean Baptiste, Mme. Dugazon, 510 M	
495—Jean Baptiste, Marie Louise, Archiduchesse d'Autriche, Imperatrice-Reine et Rechte.....	550 M
FRANCOIS JANINET	
497—L'Agréable Négligé.....	2,200 M
499—Two prints—"Venue en Reflexion" and "Le Sommeil d'Ariane".....	1,110 M
500—Le Baiser de l'Amitié.....	800 M
501—Le Baiser de l'Amour.....	1,710 M
502—Two prints, "L'Amour" and "La Folie," 3,400 M	
503—La Confiance enfantine.....	1,100 M
504—Nina (Portrait de Madame Dugazon) dans La Folie par Amour.....	5,100 M
505—L'Oiseau privé.....	1,800 M
506—L'Indiscrétion.....	7,300 M
507—Ah! laisse moi donc voir.....	1,200 M
508—Projet d'un Monument à ériger pour le Roi.....	2,600 M
510—Les Trois Grâces.....	1,050 M
511—Hebe.....	500 M
516—Mademoiselle Du T (Rosalie Duthe).....	2,800 M
517—Le même portrait.....	1,910 M
519—Marie-Antoinette d'Autriche, Reine de France et de Navarre.....	1,600 M
522—Two prints. Amour tu fais des jaloux Tu blessez et souvent ne guéri pas.....	1,300 M
524—La Toilette de Venus.....	800 M
525—Jean Pierre Marie Jazet. La Promenade du Jardin Turc.....	3,500 M
535—Nicolas Lancret. Four prints. Les éléments: Le Feu, L'Eau, L'Air, La Terre, 500 M	
554—Nicolas Lancret. Repas Italian.....	560 M

NICOLAS LAUREINCE	
561—Two prints—"L'Accident imprévu" and "La Sentinelle en défaut".....	2,400 M
563—Two prints—"L'Assemblée au Concert" and "L'Assemblée au Salon".....	920 M
564—L'Assemblée au Concert.....	1,150 M
566—Two prints—"L'Aveu difficile" and "La Comparaison".....	2,400 M
567—Le Billet Doux.....	620 M
568—Two prints—"Les Trois Soeurs au Parc de St. Clou(d)" and "Les Grâces Parisiennes au Bois de Vincennes".....	9,000 M
570—Two prints—"Le Concert agréable" and "Le Mercure de France".....	550 M
571—La Consolation de l'absence.....	850 M
574—Two prints—"Le Déjeuner anglais" and "La Leçon interrompue".....	1,520 M
575—Two prints, the same.....	560 M
578—Two prints; "Le Printemps" and "L'Été".....	1,400 M
579—Two prints—"Ah! le joli petit chien" and "Le petit conseil".....	680 M
580—L'Innocence en danger.....	500 M
581—Jamais d'accord.....	900 M
582—Le Lever des Ouvriers en Mode.....	830 M
587—Qu'en dit l'Abbé.....	950 M
592—Le Chien cheri.....	950 M
594—Le joli Chien.....	580 M
610—Charles Francois Gabriel Levachez, Bonaparte Premier Consul de la République Française.....	1,700 M
611—Charles Francois Gabriel Levachez, Two prints, "Napoléon, Premier Empereur des Français" and "Joseph, Tascher de Lapeyrière".....	610 M
613—Charles Francois Gabriel Levachez, La Danse des Chiens.....	3,400 M
615—Joseph de Longueil, "Two prints—"Les Dons imprudents" and "Le Retour à la Vertu".....	5,600 M
618—Jean Baptiste Mallet, Julie ou le Premier Baiser de l'Amour.....	2,800 M
644—Two prints—"Louis XVI" and "Marie-Antoinette".....	840 M
652—Le Modèle honnête.....	825 M
657—Les Précautions.....	520 M
660—C'est un fils, Monsieur.....	690 M
661—Le Rendez-vous pour Marly.....	560 M
675—Robert Nanteuil, Godefroi-Maurice, Duc de Bouillon.....	540 M
693—Robert Nanteuil, Denis Talon.....	580 M
694—Robert Nanteuil, Henri de la Tour d'Auvergne, Vicomte de Turenne.....	600 M
739—Augustin de St. Aubin, Two prints "Le Bal Pare" and "Le Concert".....	2,800 M

SERIES OF THE XVIIITH AND XIXTH CENTURY, ART PUBLICATIONS, CATALOGUES, ETC.

938—Anne galante 1773.....	350 M
961—Boccaccio, Giov. II Decamerone, 1757.....	500 M
962—Bocher, Emman. Les gravures francaises du XVIIIe siècle.....	420 M
969—Cipriani, Gio. A. Collection of Prints. Engraved by Mr. Richard Earlom.....	510 M
966—La Caricature, 1831-1835.....	1,650 M
976—Album du siège par Cham et Daumier, 1871.....	500 M
977—Au Bivouac (ca. 1859).....	520 M
979—Caricaturana, 1836-38.....	1,800 M
981—Daumier, Honore. Histoire ancienne, 1841-43.....	640 M
985—Debucourt, Fenaille M. L'œuvre grave de P. L. Debucourt.....	2,800 M
987—Delacroix, Goethe. Faust, 1828.....	1,650 M
1012—Florian, Claris de Galatée.....	1,300 M
1041—Fr. Goya. Los Desastres de la Guerra, 1863.....	700 M
1042—Fr. Goya. Los Proverbios, 1864-66.....	440 M
1049—Graphische Kunste, 1879-1913.....	520 M
1092—Marguerite de Navarre. Les Nouvelles, 1780-81.....	640 M
1097—Kugler, Franz. Geschichte Friedrichs des Großen, Gezeichnet von Adolph Menzel, 1840.....	380 M
1098—Molière. Oeuvres 1773.....	1,150 M
1104—Montesquieu. Le Temple de Gnide, 1772.....	560 M
1105—Moreau le jeune. Second series of prints for L'Histoire des Modes et du Costume en France, dans le XVIIIe siècle, 1777, 4,600 M	

ZOUBALOFF SALE TOTALS 900,400 FR.

PARIS.—One of the most important sales of the season, that of the collection of M. Jacques Zoubaloff, took place on May 30th, at the Galerie Petit, under the direction of M. Lair-Dubreuil, assisted by MM. Hessel and Schoeller. Many collectors were present and the bidding was keen for many pieces of the ensemble, which comprised old and modern works. Watercolors, drawings, pictures and sculpture obtained interesting prices.

A drawing by Barye, "Isards dans les Pyrénées," brought 29,000 francs; "Jaguar qui Marche," by the same artist, 6,800 francs; and a painting by Barye, "Eve," 21,000 francs. A still life piece by Braque reached 50,000 francs; a canvas by Gris, "La Tranche de Pastèque," 10,000 francs. Two panels by Monticelli, "La Collation dans le Parc" and "Promenade en Forêt," each brought 24,000 francs.

The statuary took the first place, with

1106—Moreau le jeune. Monument du Costume, 1789.....	1,700 M
1111—Ovide. Les Métamorphoses, 1767-71.....	1,000 M
1123—(Querelles, Chevalier de). Hero et Leandre, 1801.....	1,350 M
1134—Rops, Femmes, 1896.....	660 M
1136—Rowlandson. (Combe, W.) The English Dance of Death, 1815-16.....	680 M
1142—(Sargent). Portraits des Grands Hommes (1786-91).....	1,900 M
1143—Slevogt, Max. Randzeichnungen zu Mozart's Zauberflöte, 1920.....	1,000 M
1152—Watteau, Antoine. Figures de différents caractères, 1735.....	2,300 M
1154—Wellington, Campagnes of Field-Marshal, Arthur Duke of Wellington, 1818, 410 M	

LONDON.—The sale of the Princess Paley furnishings from the Paley Palace in Tsarkoe Selo commenced at Christie's on June 6th, according to a wireless to *The New York Times*. The Princess, who is the widow of the Grand Duke Paul of Russia, offered a magnificent collection of objects of art, porcelain and furniture, among which a Louis XV suite upholstered with Beauvais tapestry brought \$13,750 from M. Harris, the highest price of the day.

Hair marquetry commodes of Louis XV design brought \$7,000 from E. Phillips. A 1788 harpsichord by Pascal netted \$2,500 and a panel of Flemish tapestry of the early XVIIIth century, signed P. D. Borght, \$7,000. The day's sale realized \$107,000.

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LIVELY SALES AT HOTEL DROUOT

PARIS.—In Room 6 of the Hotel Drouot on May 31 Me. Albinet, assisted by MM. Dernis, Moiton and Lasquin, conducted a sale of paintings by old masters, silverware, faience, porcelain and very fine furniture. The sale began with the old pictures, and there was great animation as soon as the second lot was put up. This was a painting on wood by Boilly, "Les Heureux Epoux," and was run up to 128,000 francs. Then "Bacchante et Amours," by Diaz de la Pena, brought 5,900 francs; a XVIth century landscape of the Dutch school, 6,000 francs; a canvas by Grimoux, 6,300 francs; "Scene Familiale," by Mallet, 7,000 francs, and two pictures by Oudry, 7,100 francs. Among the silver was a round soup tureen of Louis XV's time which attained 40,000 francs.

A number of art objects and pieces of furniture also brought good bids. A pair of candelabra of the Louis XV period reached 16,200 francs; a clock in gilt bronze, signed "Cronier à Paris," 14,000 francs; a pair of bowls in white marble of the end of the XVIIIth century, 18,100 francs; two armchairs covered in Cordova leather of Louis XIV's time; four Regency armchairs, 16,000 francs; six armchairs and four chairs of the Louis XV epoch, with the signature of G. Jacob, 51,300 francs; a drawing-room suite in carved wood painted and signed, probably, by Delaizement, of Louis XVI's time, 12,400 francs; a bench in boat form and two stools of the Empire period, 8,400 francs.

In Room 8, Me. Lair-Dubreuil, assisted by M. Rousseau, was selling M. H. B.'s collection of XIXth century engravings and lithographs. Among the more notable pieces were: a lithograph by Gerault, representing two gray horses fighting, which brought 12,610 francs;

£1,100 FOR TWO RUSSELL PASTELS

LONDON.—There have always been all sorts and conditions of men in the Royal Academy, and John Russell, R.A. (1745-1806) was not only a devout Methodist, but tried to convert as well as to paint his sitters, reports A. C. R. Carter in the London *Daily Telegraph*. This habit often caused trouble, as happened at Cowdray House when he was painting the family of Lord Montague.

He became a master of drawing in crayons and pastel, and today the market is always ready for his delightful works, not one of which was done on a Sunday, as he used proudly to declare. At Christie's on May 24th, for example, a pair appeared, depicting a young girl caressing a spaniel, and another holding a bun perilously near her pet. A lady had sent them for sale hoping for 500 guineas at the most.

But the connoisseurs of Russell's pastels recognized the pair (from the old colored engravings after them) as the "Age of Bliss" and the "Cake in Danger," and the bidding waxed in strength. Mr. Nathan Mitchell seemed determined to win them, and he succeeded at 1,050 guineas. Signed and dated 1787-8, the first of the pair is remembered as having once belonged to a Duke of Leinster.

This Russell pair of pastels formed the chief feature of a day's sale totaling £8,493. Since that fine sea piece by W. van de Velde brought 4,200 guineas in the Holford sale last year the market is on the qui vive for his works, and one of a

another by Delacroix, "Cheval Sauvage terrassé par un Tigre," 10,000 francs; "Le Ventre Législatif," by Daumier, 12,800 francs; "Enfoncé, Lafayette" also by Daumier 12,800 francs, and, by the same artist, "Rue Transnonain," 19,550 francs.

COMING AUCTIONS

SOTHEBY'S, LONDON

BOOKS AND MANUSCRIPTS

Sale, June 17, 18, 19

Valuable printed books and a few manuscripts, the property of various consignors, among them the late W. L. Courtney, editor of the *Fortnightly Review* will be sold at Sotheby's on June 17th. Features of the sale are a small collection of incunabulae, including an interesting fragment printed in the type

men-o'-war in a breeze was appraised at 480 guineas (W. Sabin).

The other pictures in the sale included a panel, "The Vision of Saint Hubert," ascribed to Dürer, which made £315 (P. Harris); "The Gypsies' Return," by W. Shayer, Sen., £304 10s. (Mitchell); "The Adoration of the Magi," a panel attributed to Patinir, £252 (E. A. Lewis); F. Guardi's "The Dogana, Venice," and "The Church of Santa Maria della Salute, Venice," respectively £504 and £483 (Colnaghi); and a "Portrait of Sir Charles Forbes, of Ben Neue, Strathdon," given to Raeburn, £504 (W. Sabin).

At Puttick and Simpson's rooms an engraving of old Broadway, New York, showing each building from the Hygeian Depot corner of Canal Street to beyond Niblos Garden, made £140 (Parker).

of Gutenberg's 42-line Bible, c. 1455; a fine copy of the fourth folio edition of Shakespeare's plays; illustrated books and works on engraving, etchings, etc., volumes of English literature, travel, art and history, and a group of interesting editions of contemporary authors, including Hardy's *Dynasts* with title to Volume I, dated 1903, and a letter from the author referring to the book.

SPORTING AND OTHER ENGRAVINGS

Sale, June 25

Valuable sporting and other engravings, the property of A. W. Turton, Esq. and other consignors will be sold at Sotheby's on June 25th. The sale includes Baxter and Le Blond prints, engraved portraits in mezzotint after Northcote, M. W. Peters, Sir Joshua Reynolds, etc., sporting prints in colors, including the Beaufort Hunt after H. Alken and other subjects after Morland and Thomas Rowlandson. There are also choice topographical prints in colors, including views of New York, the Hudson River, Montreal and Quebec, Naval Actions, etc. Other features of the sale are the "Grand Leicestershire Fox Hunt" after S. Alken, "Philip Payne, Huntsman to his Grace the Duke of Beaufort, after T. R. Davis," "Shooting," the set of five aquatints in colors after R. B. Davis and "Coursing," the set of four aquatints in colors, after D. Wolstenholme.

HELME FITZROY ET AL SPORTING PICTURES

Sale, June 26

Sporting pictures and watercolor drawings, the property of Herbert Helme, Nigel Fitzroy, Esq., and other consignors will be sold at Sotheby's on June 26th. A feature of the sale is some very fine Alken watercolors, many of them being originals for celebrated engraved sets. Among them are "A Steeplechase," a set of six, engraved by Alken and published by S. and J. Fuller in 1827; "The High Mettled Race," also a set of six, engraved by Alken and Sutherland in 1821; "The Leicestershire Covers," a set of four, engraved by Sutherland in 1824; "Fox Hunting," a set of seven engraved by Cooper and Sutherland in 1818; "A Huntsman" and companion piece; "Pheasant Shooting," a set of four; and "Rabbit Snaring—Winter." In addition to the watercolors there are two Alken oil paintings, one of a Coach and Four, signed, the other a pair of canvases representing the Exeter-London Royal Mail Coach, also signed.

Other interesting items in the sale are, among the paintings, S. J. E. Jones' set of four fox hunting canvases, signed and dated 1827 and T. Scott's "A Fresh Entry," depicting a master of fox-hounds with his pack. By Wolstenholme is a sporting subject, "Drawing Covert," while C. Cooper Henderson is represented by a delightful coaching scene, "The South-London Royal Mail Coach by Day."

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CALENDAR OF EXHIBITIONS IN NEW YORK

Ackerman Galleries, 50 East 57th St.—Etchings by Gordon Grant and S. M. Litten, to June 30th.

Thomas Agnew & Sons, 125 East 57th St.—Exhibition of paintings and drawings by old masters.

Ainslie Galleries, 677 Fifth Ave.—Paintings and watercolors by Jerome Blum, through June. Summer exhibition.

American Women's Association, 353 West 57th St.—Annual exhibition by the Artist Group of the Association, through June.

Anderson Galleries, 489 Park Ave.—National Small Sculpture Exhibition, to June 29th.

Arden Gallery, 460 Park Ave.—Summer exhibition of garden sculpture and garden furniture.

The Art Center, 65 East 56th St.—Craftwork shown by the New York Society of Craftsmen, wood engravings by selected artists and Mexican craftswork shown by the Paine Mexican Crafts Corporation. Harmonized rooms, showing decorative arts, arrangements by Lucian Bernhard, Bruno Paul, Rockwell Kent, Paul Poiret and other noted designers, opening June 19th.

Arts Council, The Barbizon, Lexington Ave. and 63rd St.—Drawings by pupils of Los Angeles Public Schools, through June. Pottery by "The Five Potters" and paintings, sculpture and crafts by American artists, through Labor Day.

Babcock Galleries, 5 East 57th St.—Summer exhibition of paintings, watercolors and etchings by American artists.

Balzac Galleries, 40 East 57th St.—Paintings by old masters and works of the Impressionists.

Belmont Galleries, 137 East 57th St.—Primitives, old masters, period portraits.

Boehler & Steinmeyer, Inc., Ritz Carlton Hotel, Suite 729.—Paintings by old masters.

Bonaventure Galleries, 536 Madison Avenue—Autographs, portraits and views of historical interest.

Bourgeois Galleries, 693 Fifth Ave.—Fine paintings.

Paul Bottensweser, 489 Park Ave.—Paintings by old masters.

Bower Galleries, 116 East 56th St.—Paintings of the XVIIth, XVIIIth and XVIIIIth century English school.

Brooklyn Museum, Eastern Parkway and Washington Ave., Brooklyn.—Decorative arts, recent accessions and exhibition of collection relating to Napoleon bequeathed by Marion Reilly. Third Annual Exhibition of American Block Prints, assembled by the Print Club of Philadelphia, to August 1st. International summer exhibition of paintings, sculpture and drawings, to October 1st.

Brummer Gallery, 27 East 57th St.—Works of art.

Burchard Galleries, 13 East 57th St.—Exhibition of early Chinese art.

Butler Galleries, 116 East 57th St.—Old decorative and sporting paintings.

Daniel Gallery, 600 Madison Ave.—Paintings by Blume, Dickenson, Driggs, Kuniyoshi, Spencer and Sheeler, through June.

De Hauke Galleries, 3 East 51st St.—Modern paintings.

A. S. Drey, 680 Fifth Ave.—Old paintings and works of art.

Dudensing Galleries, 5 East 57th St.—General exhibition to August 1st.

Durand-Ruel Galleries, 12 East 57th Street—French paintings.

Ehrich Galleries, 36 East 57th St.—Old masters, contemporary paintings and garden furniture.

Ferargil Galleries, 37 East 57th St.—American paintings and etchings and garden sculpture.

Gainsborough Galleries, 222 Central Park South—Old and contemporary masters.

Gallery of Living Art, 100 Washington Square East.—Permanent exhibition of progressive XXth century artists.

Pascal M. Gatterdam Gallery, 145 West 57th St.—Exhibition of the work of prominent American painters.

Grand Central Art Galleries, 6th floor, Grand Central Terminal.—Annual Founders' Show, to August 31st. Recent drawings by Oronzio Maldarelli, to June 22nd. Exhibition of paintings by Carl R. Kraft, June 18th to 27th.

Greener Art Gallery, 157 West 72nd St.—Continuous exhibitions of old and modern pictures.

P. Jackson Higgs, 11 East 54th St.—Authenticated old masters.

Holt Gallery, 630 Lexington Ave.—Contemporary American art.

Kennedy Galleries, 785 Fifth Ave.—Comparative exhibition of American print makers.

Keppel Galleries, 16 East 57th St.—Miscellaneous etchings.

Thomas Kerr, 510 Madison Ave.—Antiques.

Kleemann-Thorman Galleries, Ltd., 575 Madison Ave.—Summer exhibition of works of American etchers.

Kleinberger Galleries, 12 East 54th St.—Old masters.

Knoedler Galleries, 14 East 57th St.—Etchings by contemporary American artists.

Kraushaar Galleries, 680 Fifth Ave.—American and French paintings.

J. Leger & Son, 695 Fifth Ave.—Paintings by old masters.

John Levy Galleries, 559 Fifth Ave.—Old masters.

Little Gallery, 29 West 56th St.—Exhibition of antique mirrors.

Macbeth Gallery, 15 East 57th St.—Summer showing of selected paintings by American artists.

Masters' Art Gallery, Inc., 28 West 57th St.—Old master paintings.

Metropolitan Galleries, 578 Madison Avenue—American, English and Dutch paintings.

Metropolitan Museum of Art, 82nd Street and Fifth Ave.—The Architect and the Industrial Arts; an exhibition of contemporary American design, through September 2nd. Embroideries, costume accessories and velvets, through September. Japanese prints, through August; modern prints and selected masterpieces in prints, through September.

Milch Galleries, 108 West 57th St.—Special summer exhibition of American paintings and sculpture by leading artists.

Montross Gallery, 26 East 56th St.—Exhibition of paintings by American and foreign artists, through June.

Museum of French Art, 20-22 East 60th St.—Empire collection left to the Museum by the late Mrs. Leonard G. Quinlin.

National Arts Club, 15 Gramercy Park.—Summer exhibition by the Painter Life Members, to October 1st.

National Association of Women Painters and Sculptors, 17 East 62nd St.—General exhibition, to last through September.

J. B. Neumann, New Art Circle, 9 E. 57th St.—An exhibition of international moderns, American, French, German, Italian and Russian.

New York Historical Society, 170 Central Park West—Exhibition of relics, prints, books, manuscripts and other memorabilia relating to Jenny Lind, from the collection of Mr. Leondas Westervelt, to September 30th. Building closed during August.

New York Public Library, 476 Fifth Ave.—Corridor, third floor, early views of American cities. Room 321 exhibition illustrating "The Making of an Etching," until November.

New York School of Applied Design for Women, 160 Lexington Ave.—General exhibition.

Newark Museum, 49 Washington St., Newark.—Exhibit of American design in wallpapers, hardware and useful things in metal.

Newhouse Galleries, 11 East 57th St.—Loan exhibition of paintings representative of the Galleries' collection by Rembrandt, Reynolds, Hopper, Daubigny, Rubens, Corot, Stuart and Inness, through June. General summer exhibition.

Arthur U. Newton, 665 Fifth Ave.—Paintings by XVIIth century English masters.

Frank Partridge, 6 West 56th St.—Exhibition of old English furniture, Chinese porcelains and paneled rooms.

Portrait Painters Gallery, 570 Fifth Avenue.—Group of portraits by twenty American artists.

Rehn Galleries, 693 Fifth Ave.—Paintings by American artists, to August 1st.

Reinhardt Galleries, 730 Fifth Ave.—Exhibition of paintings and watercolors by Derain, Vlaminck, Utrillo, Friesz, Matisse, Laurencin, Picasso, Dufy, Zak, Sterne and Modigliani, until July 1st.

James Robinson, 731 Fifth Ave.—Exhibition of old English silver, Sheffield plate and English furniture.

Paul Rosenberg & Company, Inc., 647 Fifth Ave.—Modern French paintings.

Schwartz Galleries, 517 Madison Ave.—Sporting and marine paintings by various artists, through the summer.

Scott & Fowles, 680 Fifth Ave.—XVIIth century English paintings and modern drawings.

Jacques Seligmann Galleries, 3 East 51st St.—Paintings, tapestries and furniture.

Messrs. Arnold Seligmann, Rey & Co., Inc., 11 East 52nd Street—Works of art.

Silberman Gallery, 133 East 57th St.—Paintings, objects of art and furniture.

Valentine Gallery of Modern Art, 43 East 57th St.—Modern French paintings.

Van Diemen Galleries, 21 East 57th St.—Old masters.

Vernay Galleries, 19 East 54th St.—Exhibition of Georgian silver, Sheffield plate, Early English porcelain and sporting prints.

Weston Art Galleries, 644 Madison Avenue—Paintings.

Weyhe Gallery, 794 Lexington Ave.—Woodcuts and watercolors by Lowell Houser, June 17th to July 6th. Drawings, watercolors and prints by American artists, through the summer.

Wildenstein Galleries, 647 Fifth Ave.—Old paintings and works of art.

Yamanaka Galleries, 680 Fifth Avenue—Works of art from Japan and China.

Howard Young Galleries, 634 Fifth Avenue—Selected group of important masters.

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ANTIQUITIES IN SOTHEBY SALE

LONDON.—Sotheby's began on May 27th a sale of Egyptian, Greek, and Roman antiquities, from various sources. A total of £2,645 was realized in the first session. A Greco-Roman oval elaborately carved sarcophagus in marble, 6 ft. wide by 2 ft. high, the property of the Duke of Marlborough, from Blenheim Palace, reached £165 (Franklin).

The residue of the collection of the late Mr. E. P. Warren comprised a black-figured neck amphora, 16 in. high, with Athena, Heracles, Hermes, and other figures, which realized £60; another, with Hermes leading the three goddesses to Paris, which brought £64 (both Attic work of about 500 B.C., and both bought by Mr. Burney); another, 12½ in. high, with a large boar, Etruscan work, VIth century B.C., which brought £92 (Spink); and a marble torso of a satyr, 10½ in. high, Roman copy of a Hellenistic original, which fetched £52 (Mikas). A marble statuette of Aphrodite, 22 in. high, wanting the tip of the nose and left arm below the shoulder, the property of Colonel F. S. Bowring, found at Cnossos, in Crete, in 1858, work of the second century A.D., brought £160 (Campbell); a red-figured loutrophoros, 36 in. high, not quite perfect, but one of the largest and finest specimens known of the tall amphora used at weddings and funerals, and dating from about 430 B.C.—£200 (Seymour); a white lekythos, 20 in. high, in lustreless reddish-black outline, with various figures, Attic work about 420 B.C.—£185; and another, 19 in. high, of about the same period—£140 (both bought by Messrs. Spink).



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